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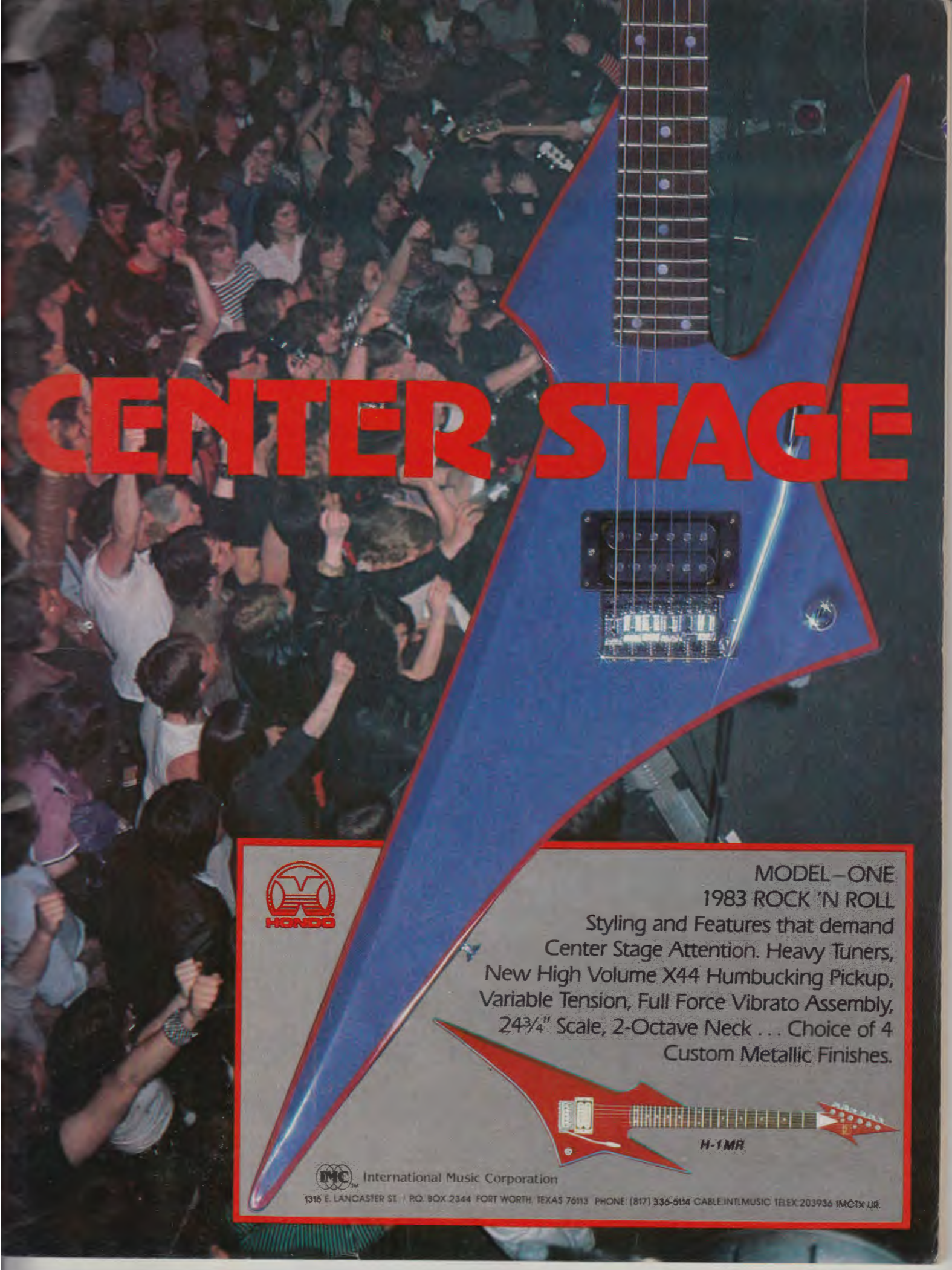

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SPECIAL PULLOUT POSTER **RITCHIE BLACKMORE** *Bob Leafe*

SONG WARS: ROUND TWO 88

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COVER PHOTO: Nikki Sixx and Mick Mars/MOTLEY CRUE by Mark Weiss

Volume 1 No. 10

AUGUST 84

GUITAR FOR THE PRACTICING MUSICIAN

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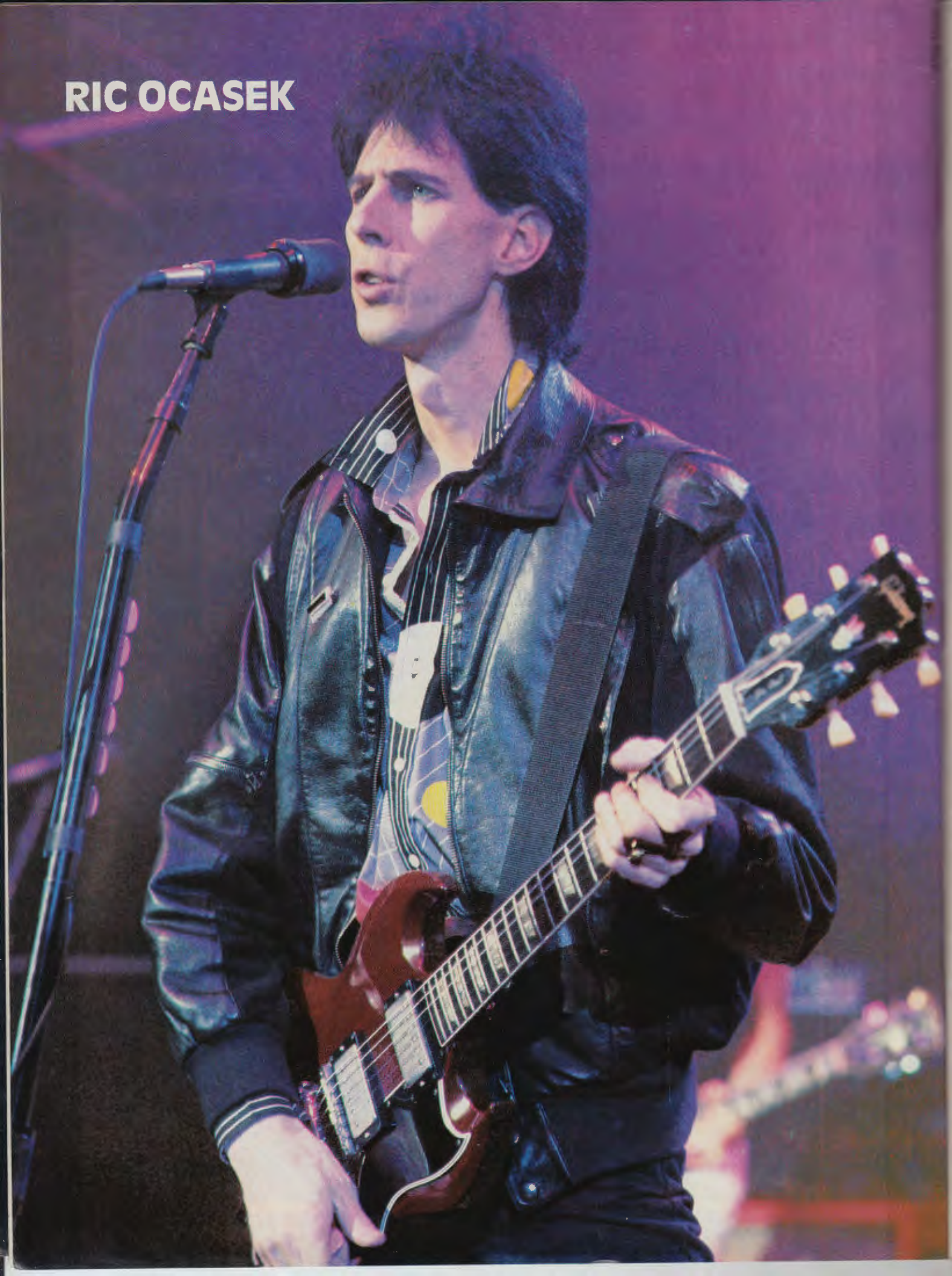
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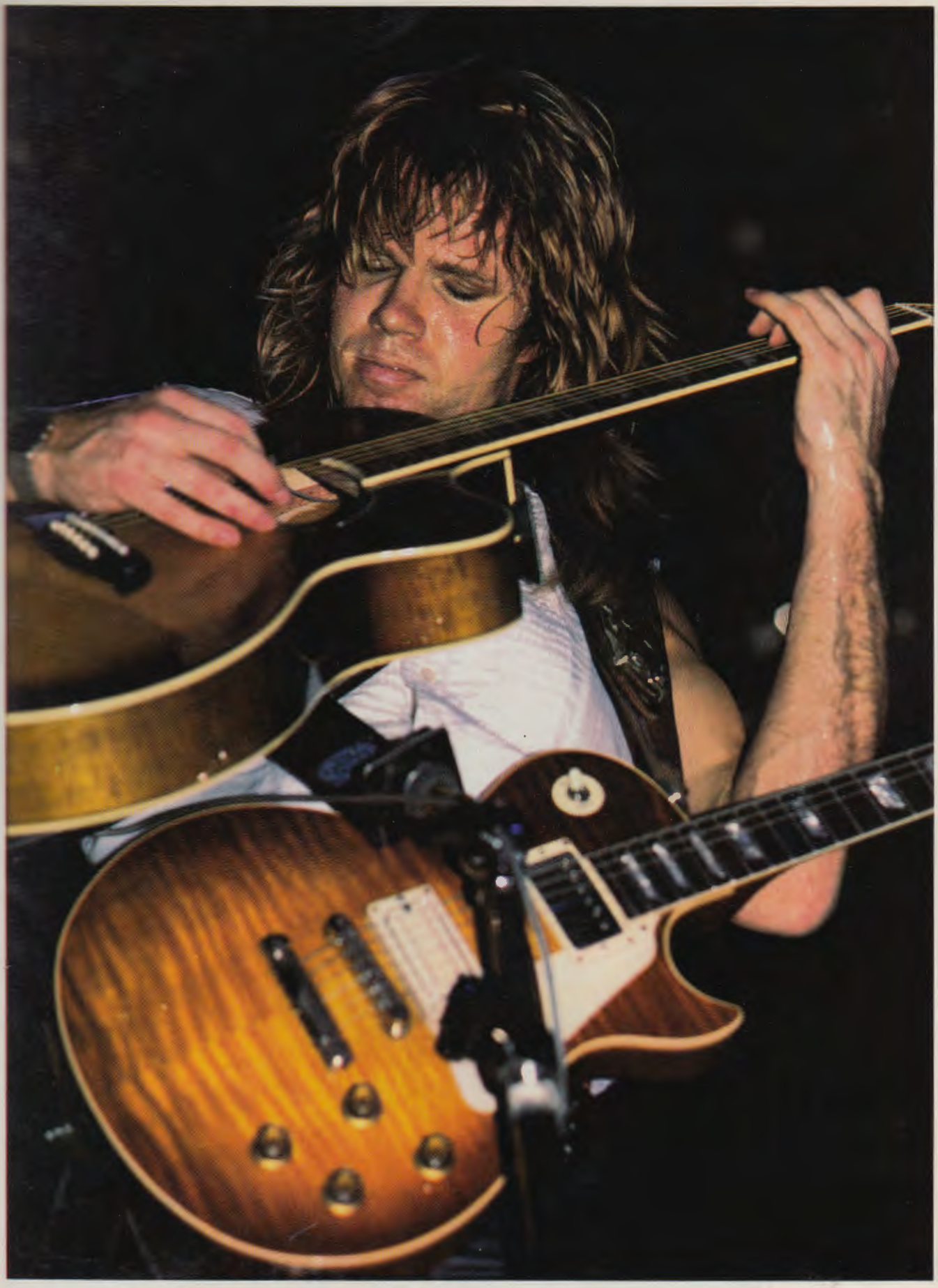


Ray Olson

ADRIAN VANDENBERG

Laura Levine

CHRIS DIFFORD and GLENN TILBROOK

Randy Bachman

NANCY WILSON

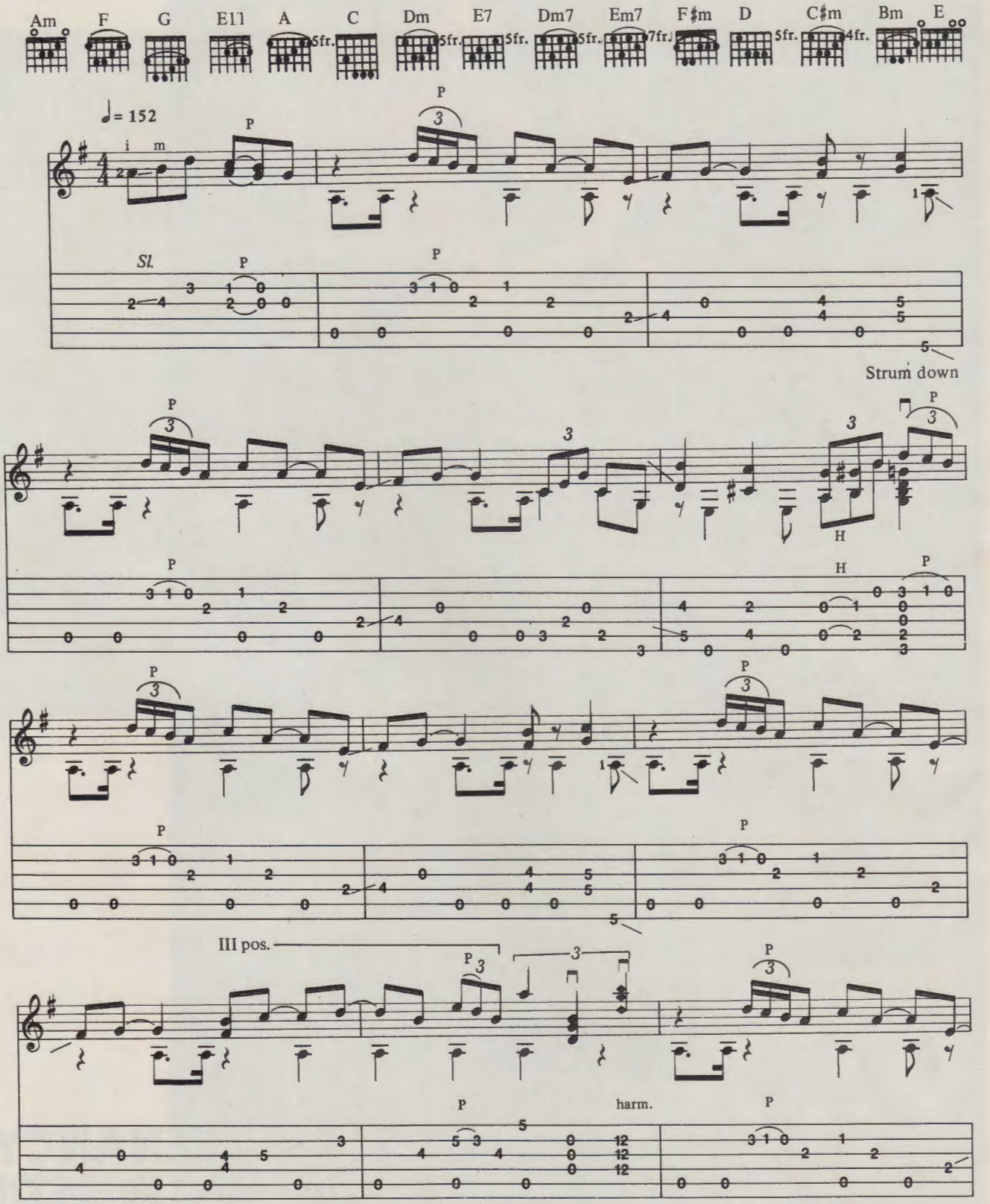
Tablature Explanation See pg. 94

CRAZY ON YOU

As recorded by Heart

(From the album DREAMBOAT ANNIE/Mushroom 5005)

Words and Music by Ann Wilson, Nancy Wilson and Roger Fisher



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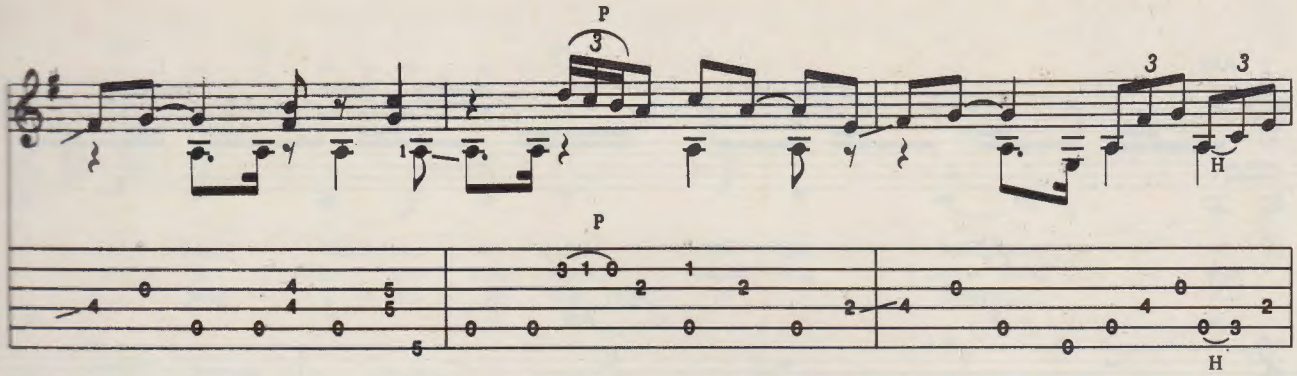
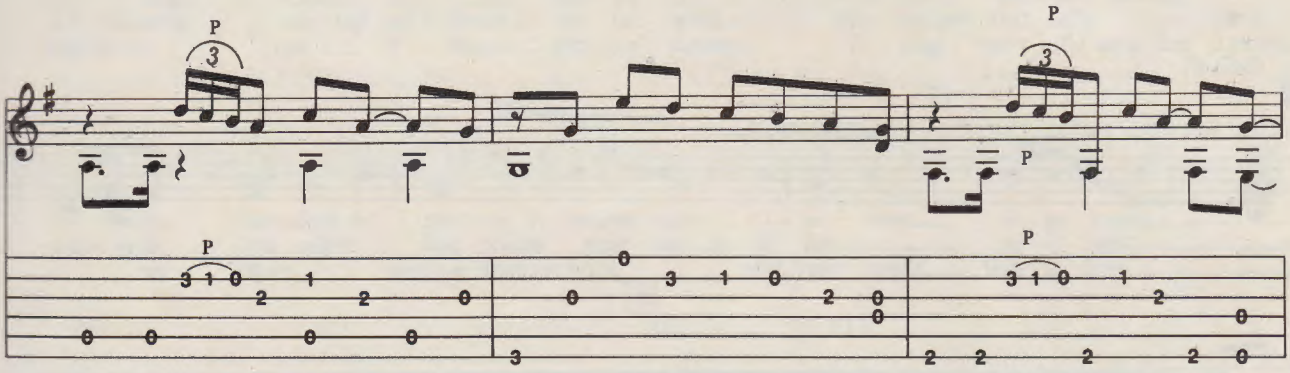
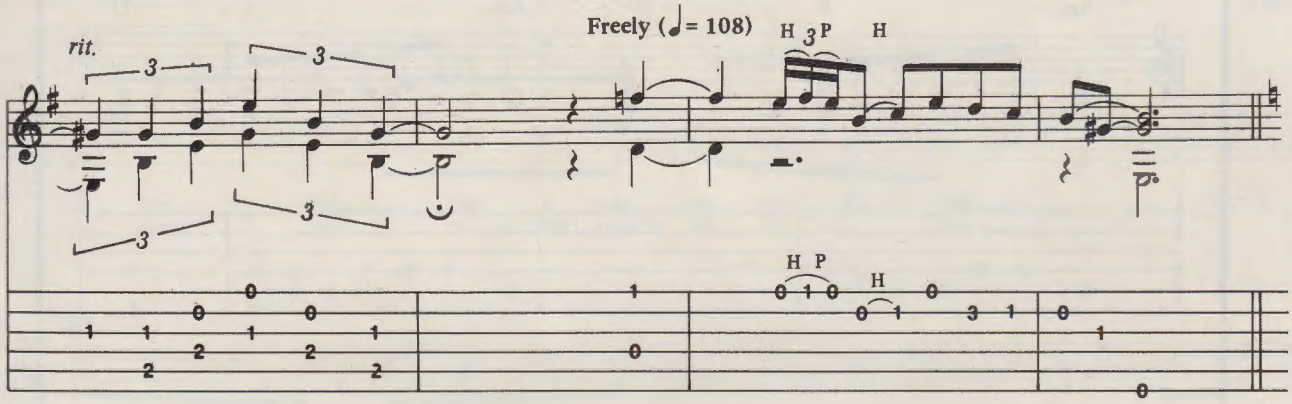


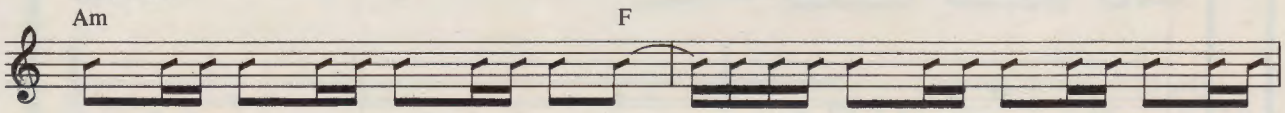




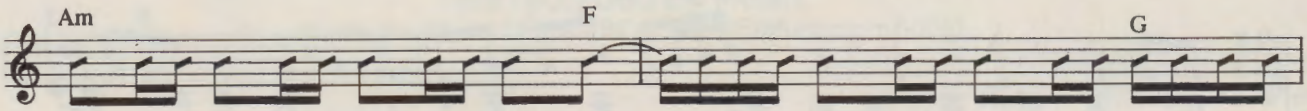
Moderately (♩= 128)

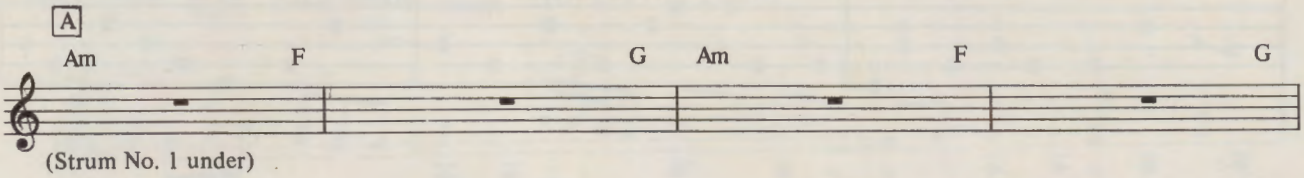
Strum No. 1

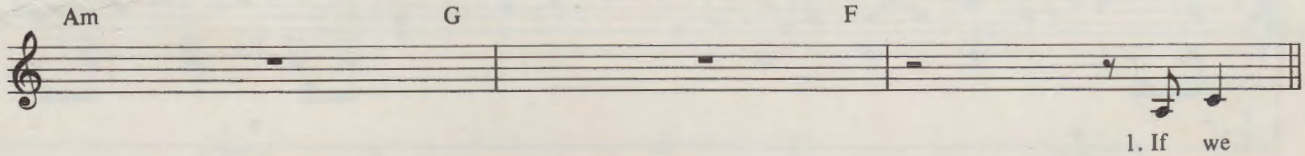
Am

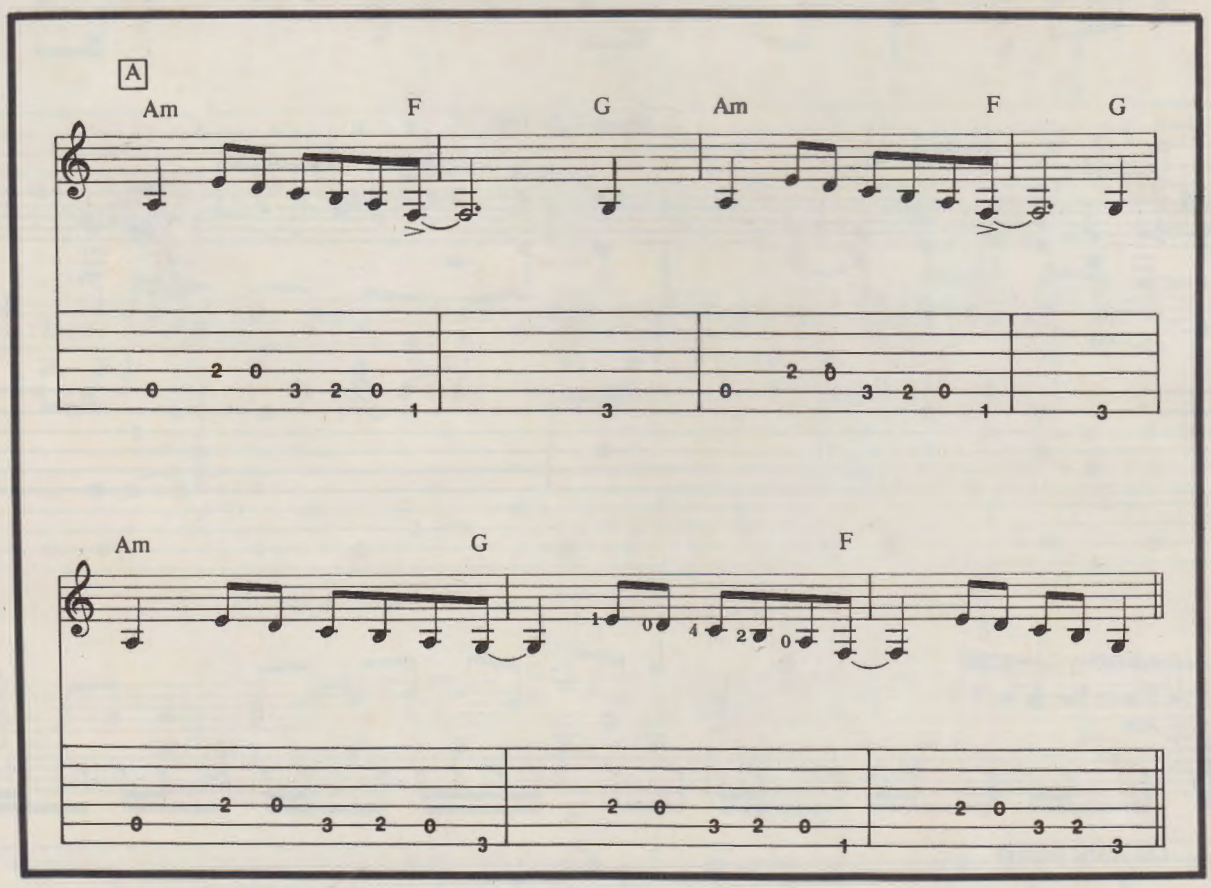


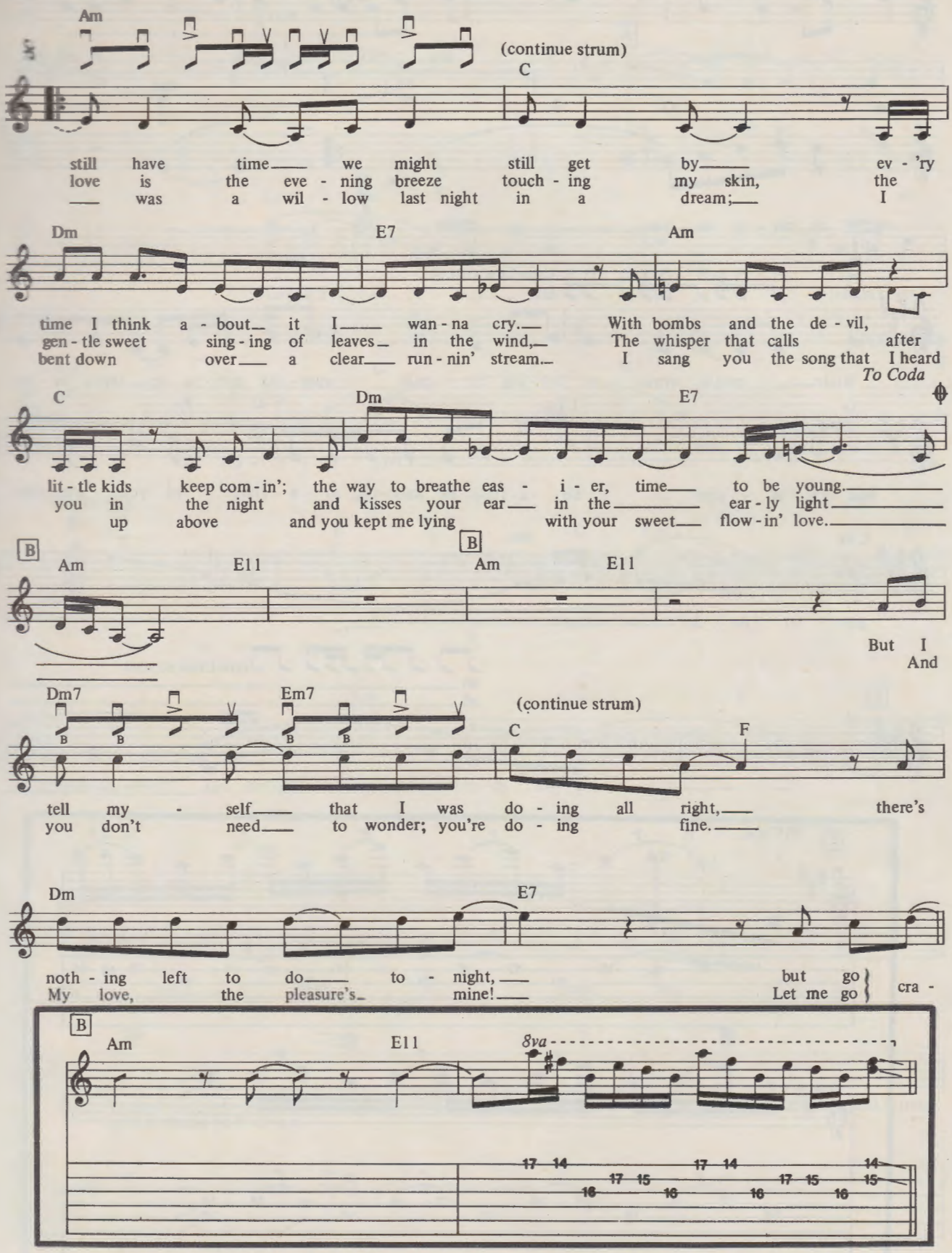
(Acoustic guitar)

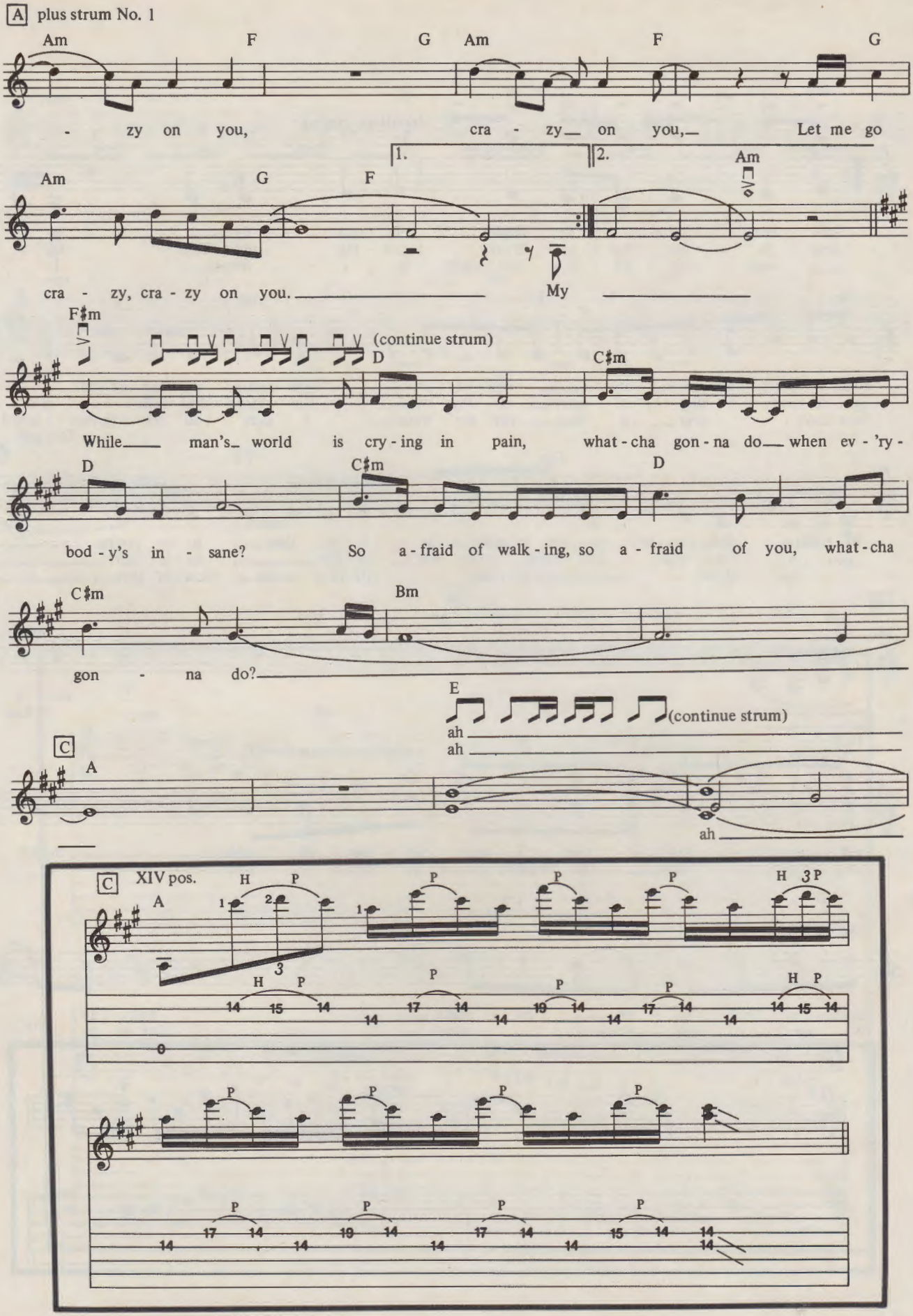

Am
F
G


A
Am
F
G
Am
F
G
(Strum No. 1 under)


Am
G
F
1. If we


A
Am
F
G
Am
F
G
Am
G
F


Am
(continue strum)
C
still have time we might still get by ev - 'ry
love is the eve - ning breeze touch - ing my skin, the
was a wil - low last night in a dream; I
Dm
E7
Am
time I think a - bout it I wan - na cry. With bombs and the de - vil,
gen - tle sweet sing - ing of leaves in the wind, The whisper that calls after
bent down over a clear run - nin' stream. I sang you the song that I heard
To Coda
C
Dm
E7
lit - tle kids keep com - in'; the way to breathe eas - i - er, time to be young.
you in the night and kisses your ear in the ear - ly light
up above and you kept me lying with your sweet flow - in' love.
B
Am
E11
B
Am
E11
But I
And
Dm7
Em7
(continue strum)
C
F
tell my - self that I was do - ing all right, there's
you don't need to wonder; you're do - ing fine.
Dm
E7
noth - ing left to do to - night,
My love, the pleasure's mine!
but go
Let me go
cra -
B
Am
E11
8va
17 14
17 15
16
17 14
16
17 15
16
14
15


A plus strum No. 1
Am F G Am F G
- zy on you, cra - zy on you, Let me go
1. 2.
Am G F Am
cra - zy, cra - zy on you. My
F♯m (continue strum) D C♯m
While man's world is cry - ing in pain, what - cha gon - na do when ev - 'ry -
D C♯m D
bod - y's in - sane? So a - fraid of walk - ing, so a - fraid of you, what - cha
C♯m Bm
gon - na do?
E (continue strum)
ah
ah
C A
ah
C XIV pos.
A

ooh

A

F

Cra - zy on you,

G Am F G

cra - zy on you, let me go

D.S. al Coda

Am G F

cra - zy, cra - zy on you. I

Coda A

Am F G Am F

Cra - zy, yeah, cra - zy on

G Am G F

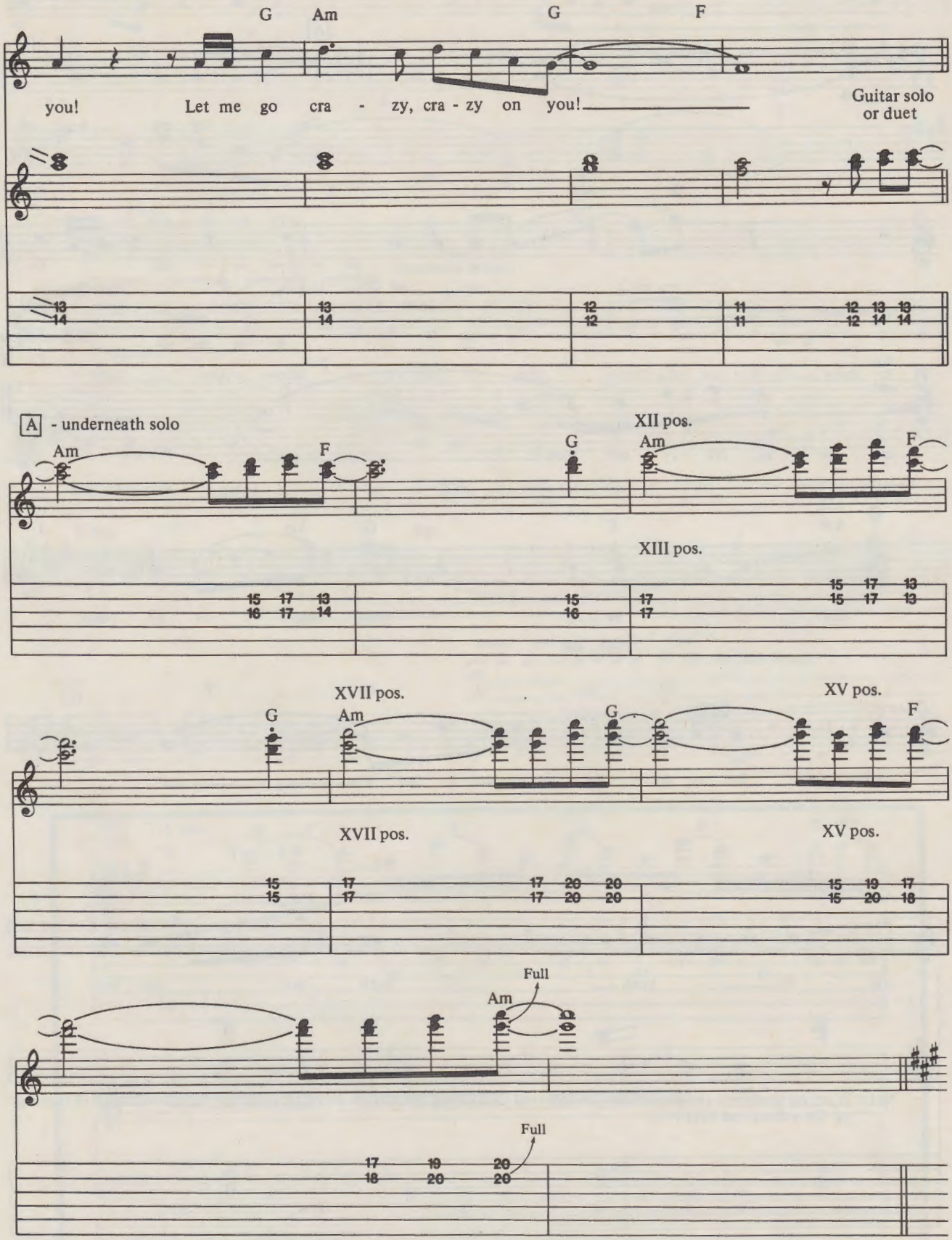
you! Let me go cra - zy, cra - zy on you

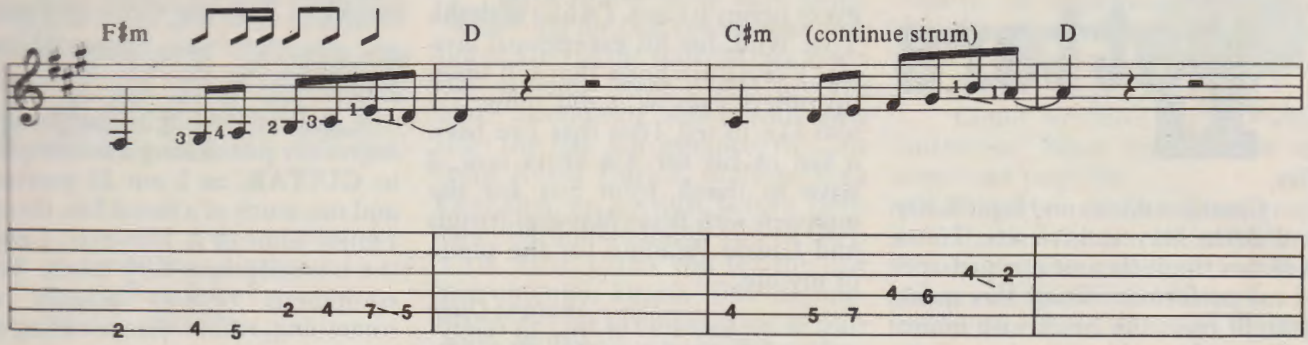
Am F G Am F

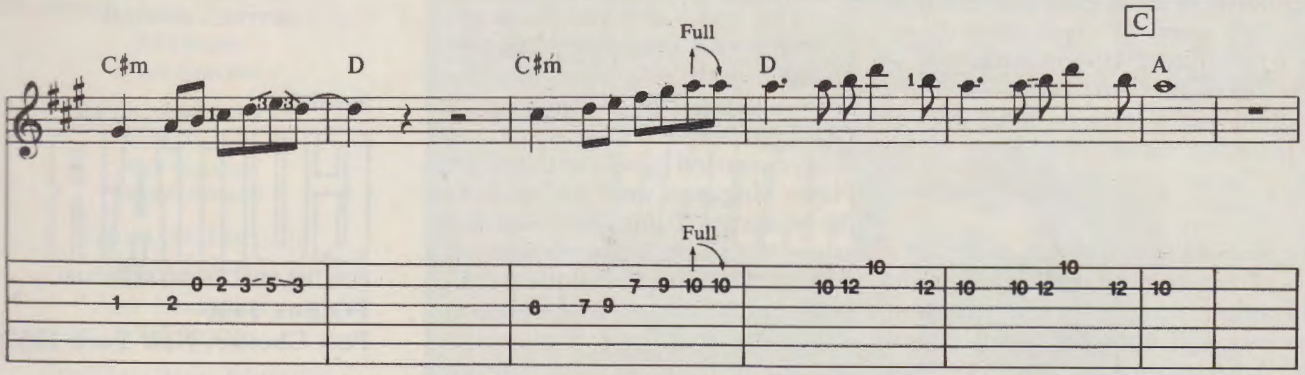
cra - zy yeah yeah cra - zy on

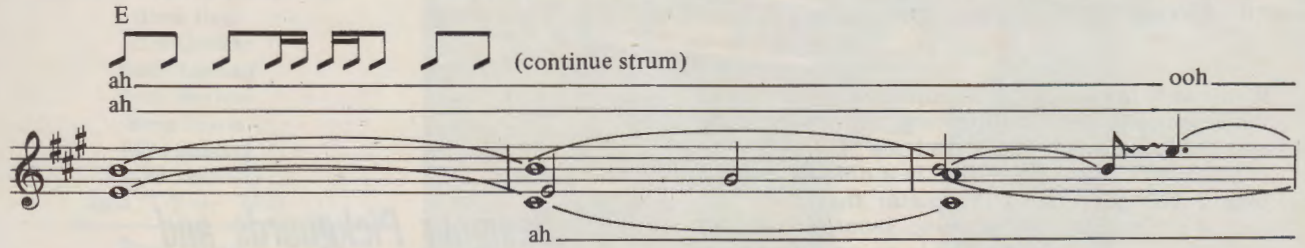
Note: A sound similar to the record can be achieved by striking the strings with the volume off on beat one and turning up the volume on beat two.

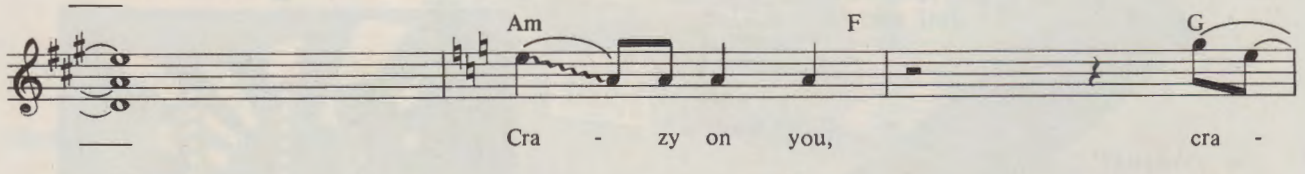
17 17 13 14 17 17

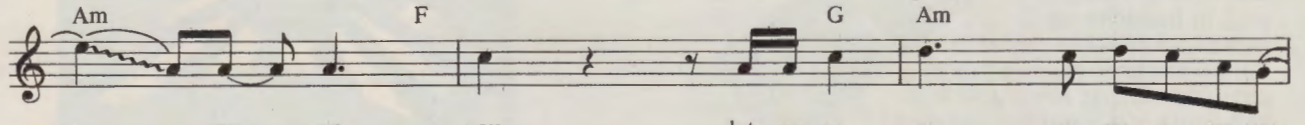

G Am G F
you! Let me go cra - zy, cra - zy on you!
Guitar solo or duet
A - underneath solo
Am F G Am F
XII pos.
XIII pos.
G Am G F
XVII pos.
XV pos.
XVII pos.
XV pos.
Full
Am
Full

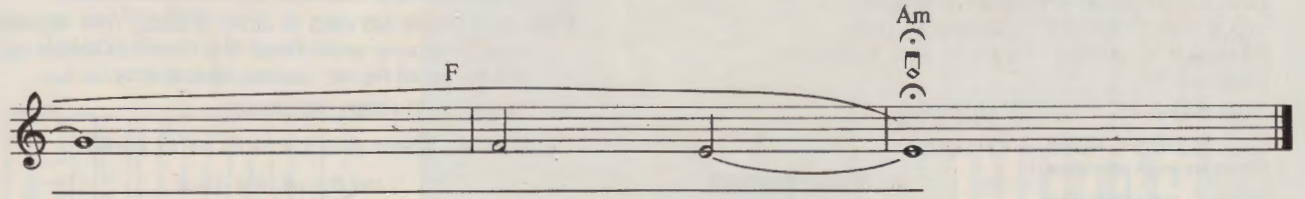

F♯m
D
C♯m
(continue strum)
D


C♯m
D
C♯m
Full
D
C
A
Full


E
(continue strum)
ah
ah
ooh
ah


Am
F
G
Cra - zy on you, cra -


Am
F
G
Am
zy on you, let me go cra - zy, cra - zy on you.


F
Am

Letters

Sirs,

Great interviews on Hagar/Schon and Brian May and friends. To me it shows the different souls of rock 'n' roll performers. Brian May speaks straight from the heart with honest feelings about his friends, regular band sound and audience. Hagar/Schon show a full case of selfishness on their part. All they worry about is which one of them comes up as the hero. Anybody who refused a million bucks for a month's work is a pure liar. Great Mag. Keep it up!

Roger Bourgeois

To Friends in **GUITAR**,

I have to commend T-Bone and the other writers for the excellent reviews and interviews throughout the April issue of **GUITAR**. I've just recently discovered the magazine and it's nothing like I figured. It's one of the very few magazine that's worth every penny it costs. I'd like to thank Tom Wolk for his exceptional article. I certainly hope that it'll open up others eyes as it did mine. I'd also like to tell Tom that I've been a fan of his for 4½ years now. I have to thank John Stix for the interview with Brian May and friends and Laurie Paladino for the photo of my life.

Suzanne Olsen
Detroit, Mich

Dear Sirs,

The best way I can think of to describe your magazine is that you found a need and filled it. I have been looking for a magazine like **GUITAR** FPM for years. I have always been led to believe that Guitar Player Magazine was "the" magazine for guitarists. It may be a fine magazine, but to me it always seemed a little too much aimed at the Berklee graduate as opposed to the everyday struggling rock 'n' roll guitarist. I am able to translate your magazine into improved playing. Your magazine is, in a word, more "useable" than any other magazine on the market. I improve with every issue.

Steve Bilodean

Editor,

At first I thought that I would regret my purchasing a subscription to **GUITAR**, as I am 31-years-old and not much of a metal fan, though I enjoy some of it. However, I enjoy the transcriptions very much. Your equipment reviews actually say something, rather than avoiding the issue.

Marty Gordon
Accord, NY

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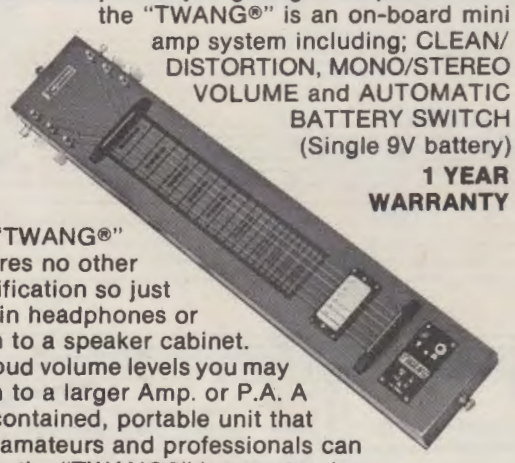

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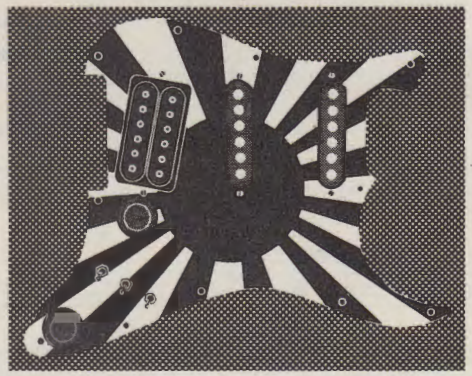

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GUITAR™
FOR THE PRACTICING MUSICIAN

Strange as it seems, friends of **GUITAR**, all those letters of praise we've been printing the past few months were not written by the staff. In fact, every day another letter comes in even more astounding and encouraging than the last. For instance, this one from Kevin Patrick, of New York City, that we got just before press time: "A double thank you to **GUITAR**. First, thank you for the fine instrumental, *Steppin' Out.* Second, thank you for prompting me to purchase its source album, **John Mayall's Blues-breakers, Featuring Eric Clapton.** It's a great album. Any chance for something from Stevie Ray Vaughan's **Texas Flood**? One tune would spark a lot of record sales around here."

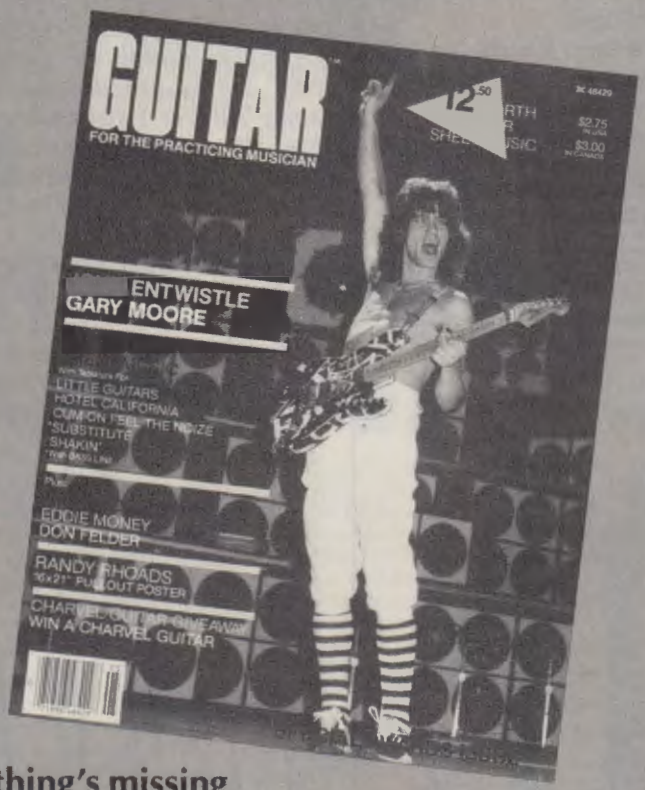
Could we have said it better ourselves? What can we add except—see page 54.

(**GUITAR** would like to congratulate Martie Watkins, 30, of Jackson, Mississippi, who won the Scholz Rockman, and Ronald J. Wanyerka, 26, of Parma, Ohio, who won the Bass Rockman.)

The Editors

GT84M6

Music. Features. Photos.



Nothing's missing.

In fact, GUITAR magazine is probably the most complete music magazine you've ever seen.

And that's not surprising. Not when you consider what's inside . . . like Sheet Music to as many as 7 hit songs per issue, page after page of playing tips from today's hottest musicians, and unique coverage of supergroups like Def Leppard, Van Halen, Judas Priest, and Iron Maiden — with interviews, articles, and dozens of spectacular color photos.

Each issue even includes a full color 16 x 21 pull-out poster.

There is *one* thing missing from GUITAR. And that's a big price tag. Right now a year's subscription is only $22.90 — more than 30% less than the newsstand price. And when you pre-pay you get a free 256 page Beatles songbook.

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GUITAR SECRETS

with Elliott Randall

RHYTHM GUITAR

This month's lesson deals with deeply rooted blues triads. You can hear variations of this theme on such records as **Otis Spann Is the Blues**, featuring guitarist Robert Lockwood Jr. (Robert Johnson's stepson). What an incredible record! Also check out the Allman Brothers' version of *Stormy Monday Blues* on the **Live at the Fillmore** album, or Jimmy Smith, with Kenny Burrell on guitar. Learning these moves will give you a whole chunk of blues and rock vocabulary. Go for this one, it's important.

We'll work this example in the key of A. Your first finger goes on the high E string 5th fret; your second finger on the G string 6th fret; and your third finger on the B string 7th fret. I think of these notes: A, F# and C# as an A6 chord without the 5th. Strike the open A string and then strum the chord and slide the whole thing back a whole step (two frets). This new chord you've made of the notes G, E and B is kind of a 9th chord. So you're just moving from one to the other.

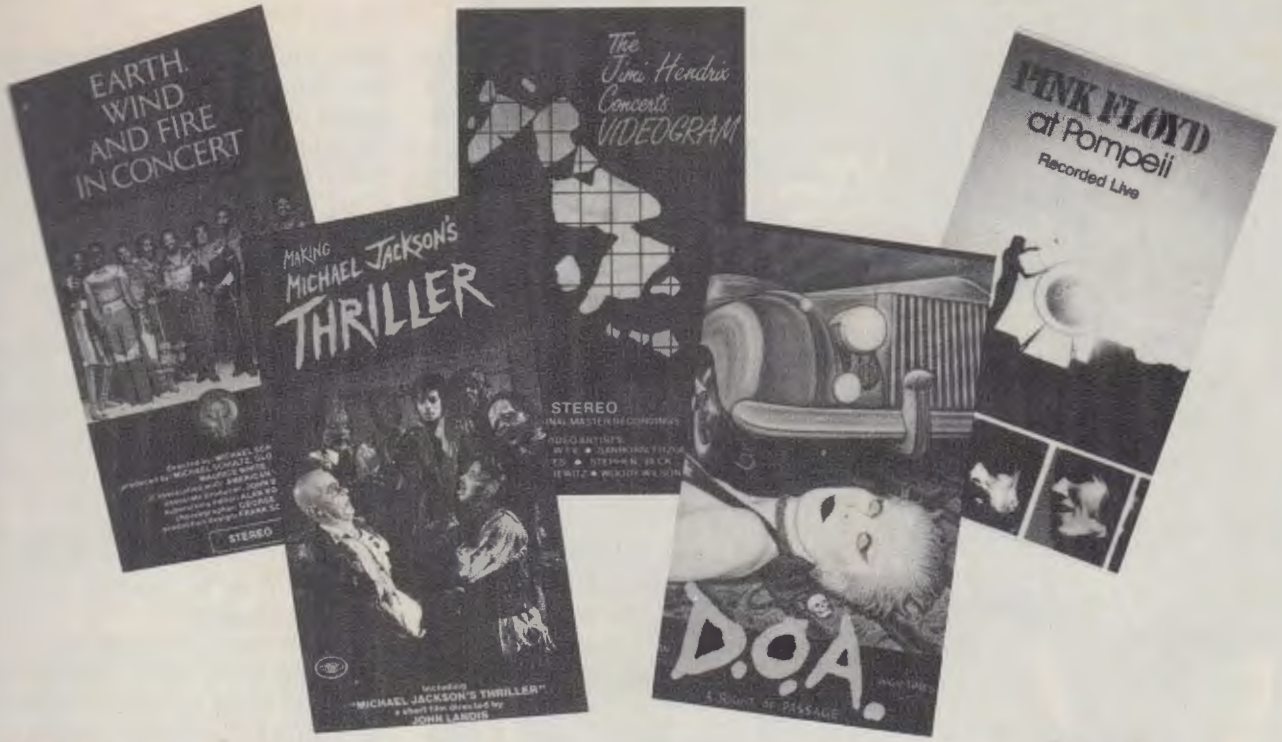
An extra lick that sounds good with this move, is to hit the open E string, then go to the G note on the 3rd fret of the same string. Bend the G slightly and hit an open A string. Letting the A ring through the chords when you're by yourself works quite nicely. But when you're playing with a band it may sometimes be more desirable to go without it and let someone else take care of the tonic or root note.

There's another piece to this move that is actually the same chords voiced down. There are two ways to do this part. The first stays on the top three strings. Just bar your first finger on the second fret E, B and G strings and strum. The next bit is to play the open E, B and G strings. So it's easy.

The other voicing for this part, is to place your third finger on the D string 7th fret, second finger on the G string 6th fret and your pinky on the B string 7th. Strum this one and slide it down a whole step.

As you must have noticed by now, these two different chord voicings are just the same notes on different strings. The point is that when you're playing on the lower strings, you're already including a wound D string and the tone is different; it's sweeter. No matter what voicings you use, you can do a whole blues progression this way. Just change the chords to the correct frets. For the IV or D chord start the first set of chords on the 10th fret. For the E chord go to the 12 fret. And while you can go through the whole progression in this manner, it's probably more effective if you use these chords as a spice rather than as a main dish. ■

Elliott Randall is a prominent New York studio guitarist, who has worked with Steely Dan, Ashford & Simpson and Carly Simon.



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Recording The Steve Morse Band

John Stix

PART 1

I want to make records that I would listen to. So I like my albums to have a variety of moods because, as a listener, that's what I like to hear. **Sgt. Pepper's** is a good example. The Beatles wrote songs that were so melodic you couldn't stand it. But they also just did what they wanted and did it well. Variety makes you harder to categorize. It's universally accepted as a non-commercial trait. If I did one style and stuck with it, it would be easier to maintain a certain identity. Identity is where it's at to make it. But I still believe it's important to switch the face of an album and a live performance. It's an easy, natural thing for me to do. I need to write in my favorite styles and that's what I do.

I try to have a large percentage of the tunes played live in concert before we record them. Most people don't realize how much an audience shapes our arrangements. There are lots of bands that don't perform their material until it's recorded. They rely on a certain formula to carry them through. We like to play a new and often untitled tune between familiar numbers and keep a close eye on the audience. There is some kind of energy between the music and the audience, and the way they relate to it, that gives me big clues as to how to arrange and record a tune. I've been told that Hall & Oates will take a new song to a disco and watch what happens on the dance floor when their tune comes on. If the dance crowd clears out they take it back for a remix. When they see people want to dance to it, then they know they have a hit.

We keep changing the arrangements until we finally get it. The solo section in your composition may be really cooking but the feeling you get on stage is that you took too long to get to the ending. The audience helps you find the rough spots. There is something about standing on stage playing that makes you want to edit a song. That's why our songs are normally short for instrumentals. I don't want to be playing anything that isn't musical.

After you even out the rough spots and get a solid arrangement, you want to be sure you don't start recording in the studio until you are able to play relaxed and with no mistakes. The way we record requires that Sticks, (our drummer Rod) and I are at least able to play without hesitation. I prefer to get the whole band on tape. This is important because every time you

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try an overdub or a new sound you need some kind of background to listen to. When you do an overdub by itself, it will never sound the same as when you mix it with the frequencies of the other instruments. It's important to get life-like parts in the very beginning, even if you're going to do them over.

I've always found that simple basic tracks do better with overdubs. They accept them easier and the overdub sounds better. However, there is a limit to this as well. The key thing is to have something simple, but make sure it's musical too. The general rule with Rod is that we try to get him to play where it seems almost childish in sections. When he feels like he's playing too simply, then it usually works out real well. But he never plays too simply. Now that we're a trio he'll play more anyway. But he won't overdo it. He plays more in live performance than he does when we record, because he knows we're going to fill it up a little more when we're recording. It's the same thing with bass parts. For instance, if the bassist finds a great voicing in tenths for three out of five chords, that change in sound might make too big a difference on record. But it wouldn't live.

Playing a simple, basic track usually means to make it more consistent. If I'm playing rhythm over a solo section I may find myself all over different parts of the beat. I've always found the part easier to listen to if I force myself to be slightly more predictable, by repeating what I do at least twice before I change it. It's the same thing with Rod. We try to get him to simplify his parts by doing the same part for half a solo and then switching into something else. He has a great instinct for music and doesn't really have to be told to do that very much.

One way I keep the time consistent if the tempo changes, is to let the bass drum keep playing during the song while I switch from whatever I'm playing to suddenly clicking the time by muting my strings. I'll only do that when it's absolutely necessary, like where there's a change in tempo or when the bass and drums have to stop. At least there is a time reference there.

Continued on page 43

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Interview by Peter Gordon

A streetkid from Long Island by way of London, Billy Idol adopted his stage name as a comment on the Rod Stewarts of the rock aristocracy, all the bloated playboys living off the fat of their rock 'n' roll legends and providing nothing of substance for succeeding generations. Jumping out of a group entitled, in fact, Generation X, Billy Idol set out to give the new generation of unknown streetkids something of flash and feeling to hold onto. With guitarist Steve Stevens, referred to in **GUITAR** as: "A guitarist who could find peace in funk, rockabilly or metal bands, he is the aggressive underpinning that lends Idol the right amount of sinister curl," they have staked a fair amount of blistering rock turf, from *White Wedding* to *Rebel Yell*. In a world where New Wave refuses to sit down with Heavy Metal and Progressive Rock actively snubs Punk, while Rhythm 'n' Blues is relegated to the back of the bus, we thought it not only right but relevant to put Billy and Steve On The Radio.

Steve Stevens & Billy Idol

BILLY: The new young bands coming out aren't outrageous enough. They don't use the guitar in a new enough way—and I think Steve Stevens does. I think he creates the mood of the time. I mean, the fact that you're shot down by a ray gun, not a machine gun, in the middle of *Rebel Yell*, says something, doesn't it? In Jimi Hendrix's time it was a machine gun. Now it's a ray gun. They're just going to laser you, they're not even going to look at you, not even see you before they shoot you. That's what we're fighting against, the fact that we're not even there—they've already wiped us out. That's what we're singing about in our music. Steve's guitar sounds dangerous. It's cold when it needs to be cold and it's warm when we're talking about love. It's savage. Like, it looks very peaceful out the window, but just around the corner there's some heavy filth going down. And it's probably going down on some young person. It's easy to batter us down; we've got nothing. We haven't even got a youth culture to fight back with. We've got no Jim Morrison or nobody. I mean, who is really catering to the young people who aren't into just pop stars? No one's trying to make anything worthwhile. They're just throwing it at you like a piece of bubblegum. Chew this and spit it out. It isn't something you can keep and hold onto. That, for me, is what records are all about. That, for me, is what the youth culture is all about. It's about creating things for us that we can hold onto and keep forever. I'm not say-

ing I want to be somebody like Jim Morrison. I'm just saying wouldn't it be great if we did have a few people? I mean, I think it's something young people really want. Just playing for them the last few months, I can't believe it. They go wild for rock 'n' roll music.

STEVE: Too many guitarists do things in a gymnastic way. Van Halen does some great power techniques on the guitar, but he hasn't actually incorporated it into a song. It'll be in a solo, which is great; he's one of the best soloists around, a Charlie Parker in that sense. But he hasn't written a song around that sound, whereas someone like Adrian Belew is able to do that. He's a brilliant player. I think he has a real healthy attitude. He displays so many emotions when he plays. I like the fact that he likes to imitate things; he'll imitate animal noises. I go for machine noises; in *Rebel Yell* we have the ray gun sound. I went into the studio with a toy ray gun and we sampled that on tape. I spent hours trying to get that sound out of my gear. I'll do things like motorcycle noises. We took a motorcycle noise out of a demonstration record and I tried to get that sound out of my guitar. I think we're similar—Adrian goes for natural sounds, I go for man-made sounds.

I'm proud of the way I play guitar, but I don't want to ram it down people's throats. I think if you show every lick you play, they just become bored. But if you play subtly or very simply and then throw in something that might be fast, it's really going to catch them. They're going to go away raving about it, rather than if you overkill them with it.

BILLY: I love guitar. I can carry a guitar around; I can't carry around a great big synthesizer with all of those little transistors that fall off. I actually walk about with my guitar on my shoulder now. It used to be bad news to do that, really posey. I walk about with a stucco irridescent rebel flag on my guitar. So it's like I'm standing there saying guitars are beautiful—get out of here with those keyboards. I stood there at Swingo's in Cleveland, playing a whole Elvis Presley song on my guitar. That's what you can do with a guitar; you can't just whip out a keyboard and start pounding away. So that's what we're talking about in our music. And that's the sort of feeling New York has, the feeling that you must do it now or the time is gone. And that's helping me to be even more of the person who will stand there in the middle of a Cleveland hotel playing the guitar for no one. 'Cause I don't really care. I'm doing it all the time, in my mind. That's what the album has, the urgency of New York and London. Like Steve is rooted in New York and I'm rooted in New York and London. We know what makes us angry and what makes us sad, because we're going through it. I feel proud of carrying my guitar on my arm. In punk rock times it was embarrassing to walk along with your guitar case—old fashioned. But now I walk along with the bloody thing on my arm, openly advertising that I play the guitar and I'm proud. What's wrong with that?

STEVE: There are a lot of people who are hired as sidemen and that's it. With Billy I have an opportunity to write and arrange with him, because it's business and pleasure together. We met basically as friends and we've kept it at that level ever since. Now our arrangements are getting more complex and ingenious. We're not afraid of the technology available to us and want to experiment with it. Let's face it, things are getting a lot more user-friendly in the electronic equipment world. So many people are intimidated by it. Guitarists who don't want to use any equipment, they're immediate reaction is, oh no, it's going to take away the emotion, which isn't true. If you understand it, you can control it. When Charlie Christian first realized he could plug his guitar into an amp and make it louder, that was it. Now if I want to go for a certain sound, then it's like I go into my bag of goodies and pull it out. If I want something very glossy and pristine, I know how to get it without trouble. You have to choose the right kind of guitar to go with the sound. You wouldn't use a Les Paul for that kind of sound. I have some other guitars that are very glassy and dull sounding. We'd use those. For a moody sound, that would be a Les Paul with a Marshall amp—using a lot of room ambience so it sounds very realistic.

BILLY: I am seriously trying to make good music. I think it's important. You can have rock 'n' roll and you can have sex too. You can't have sex to *Karma Chameleon*. I really do love music and I do love guitars. I'd be saying this whether I made records or just bought them. This is what I said in 1975. I like songs I think are about emotion. When Bowie sang the great line: "Ain't there no damn song that could make me break down and cry?" I think he hit it nail on the head.

I hope I don't sound like a know-it-all. I don't really. I'm just plum excited at least.

STEVE: I didn't start out playing rock 'n' roll. I listened to everything. I was into Leo Kottke and John Fahey for a while. Right before this album I went out and bought eight Curtis Mayfield records just because I liked his guitar style and liked his songwriting. I listen to classical music. I don't think guitarists should just listen to guitar music. I think that shows a sort of shallowness. I can tell who's only listened to Eric Clapton, Jimmy Page and Jimi Hendrix. They bore me. ■

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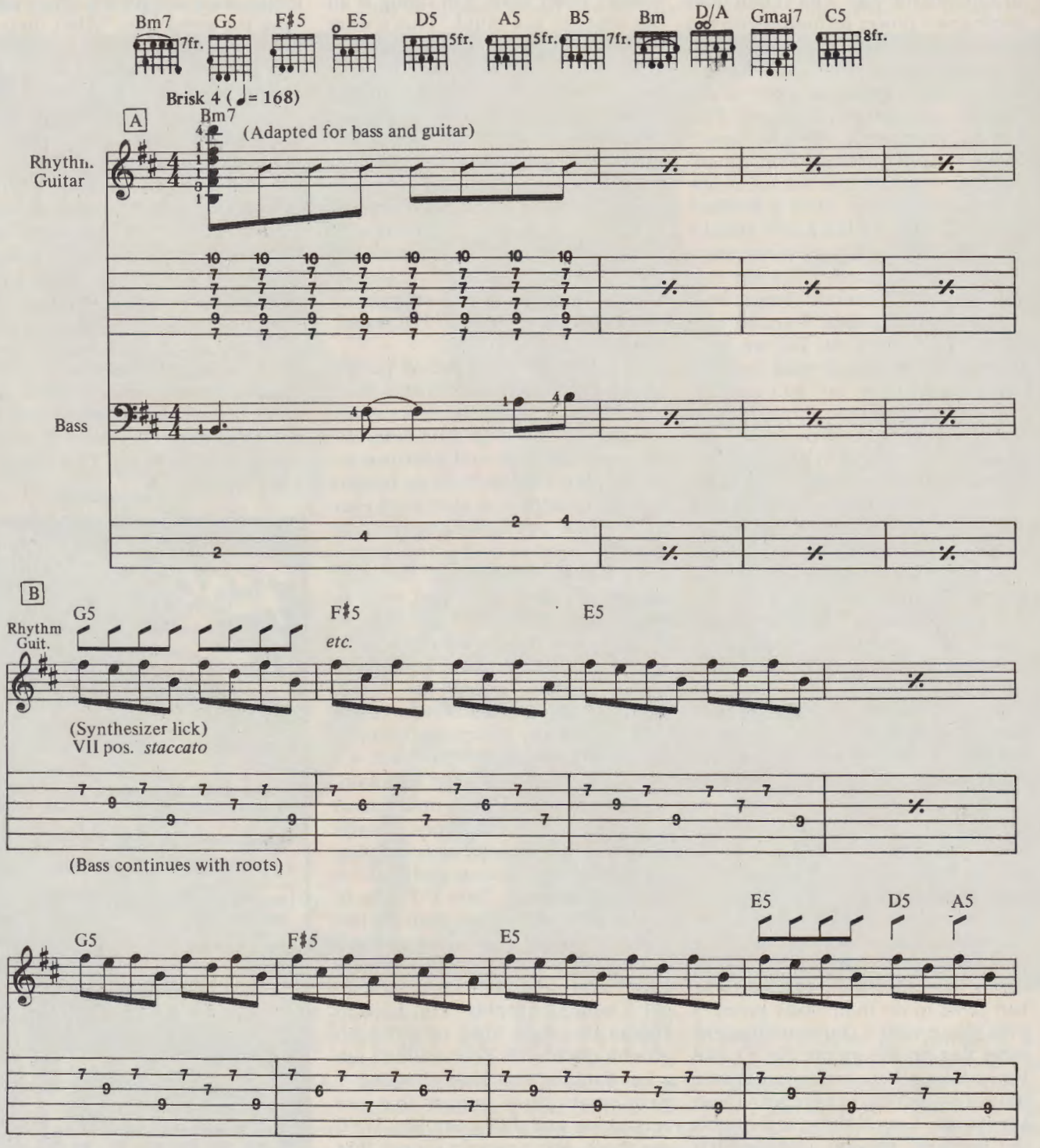
Tablature Explanation See pg. 94

REBEL YELL

As recorded by Billy Idol

(From the album REBEL YELL/Chrysalis FV 41450)

Words and Music by
Billy Idol and
Steve Stevens



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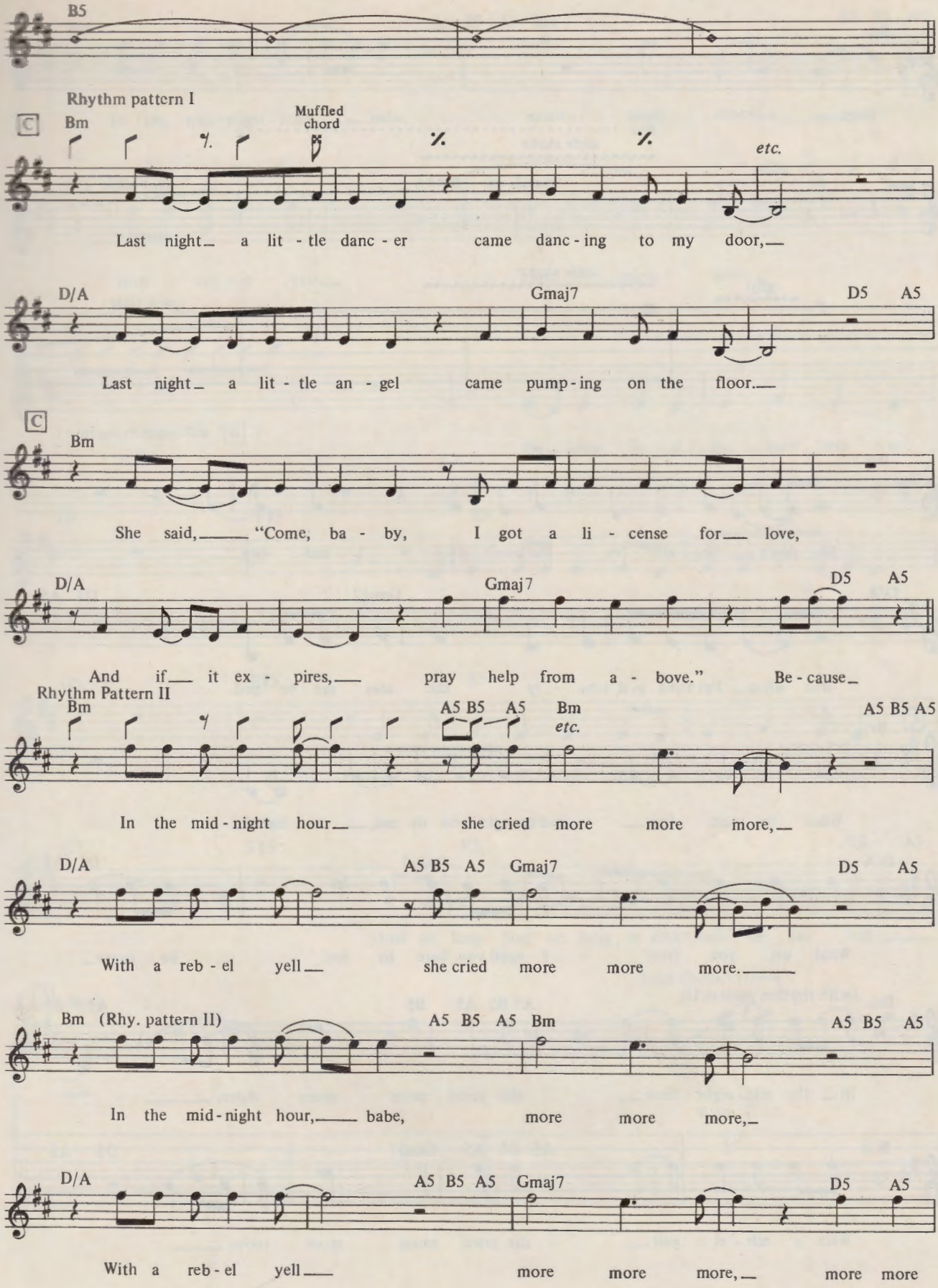
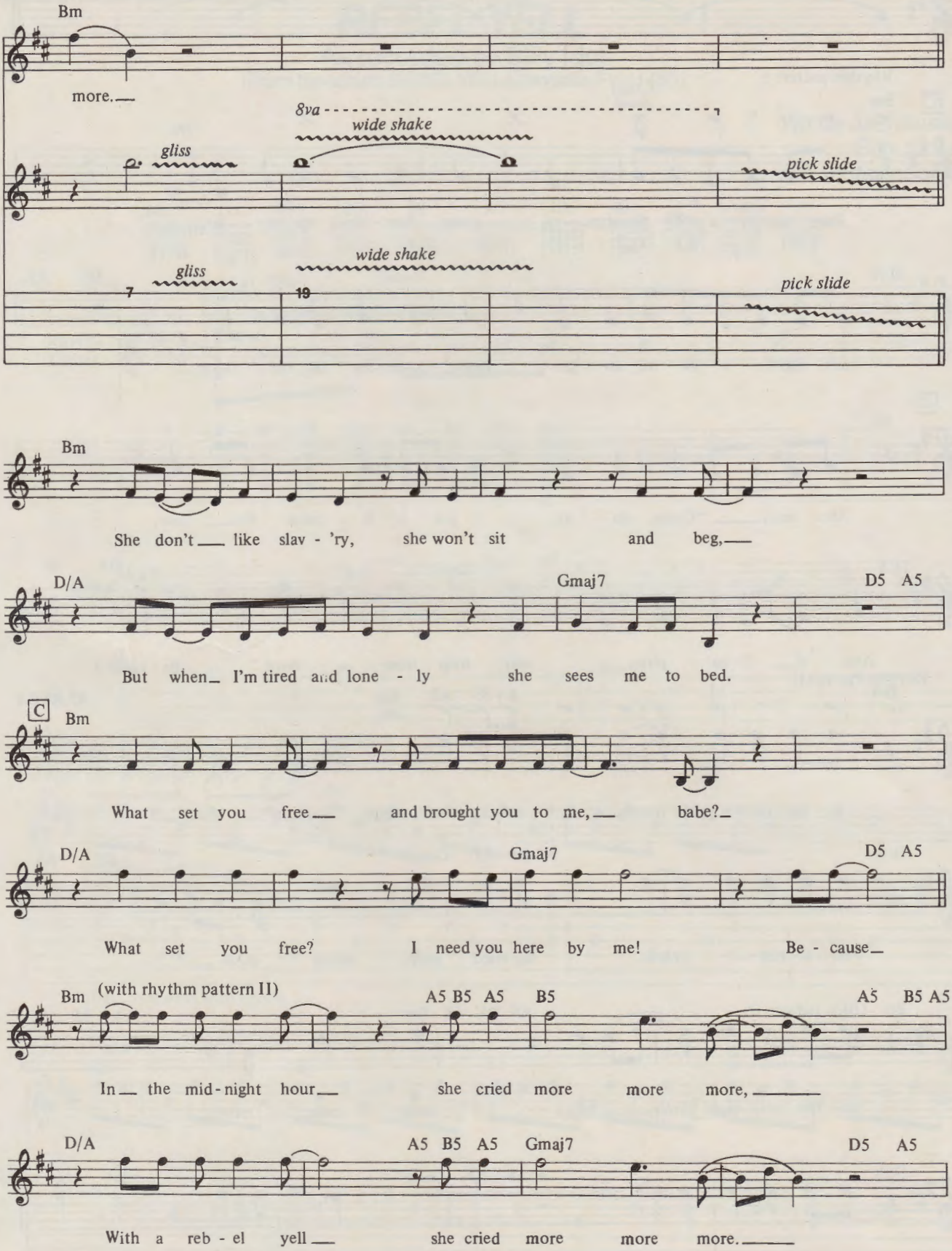
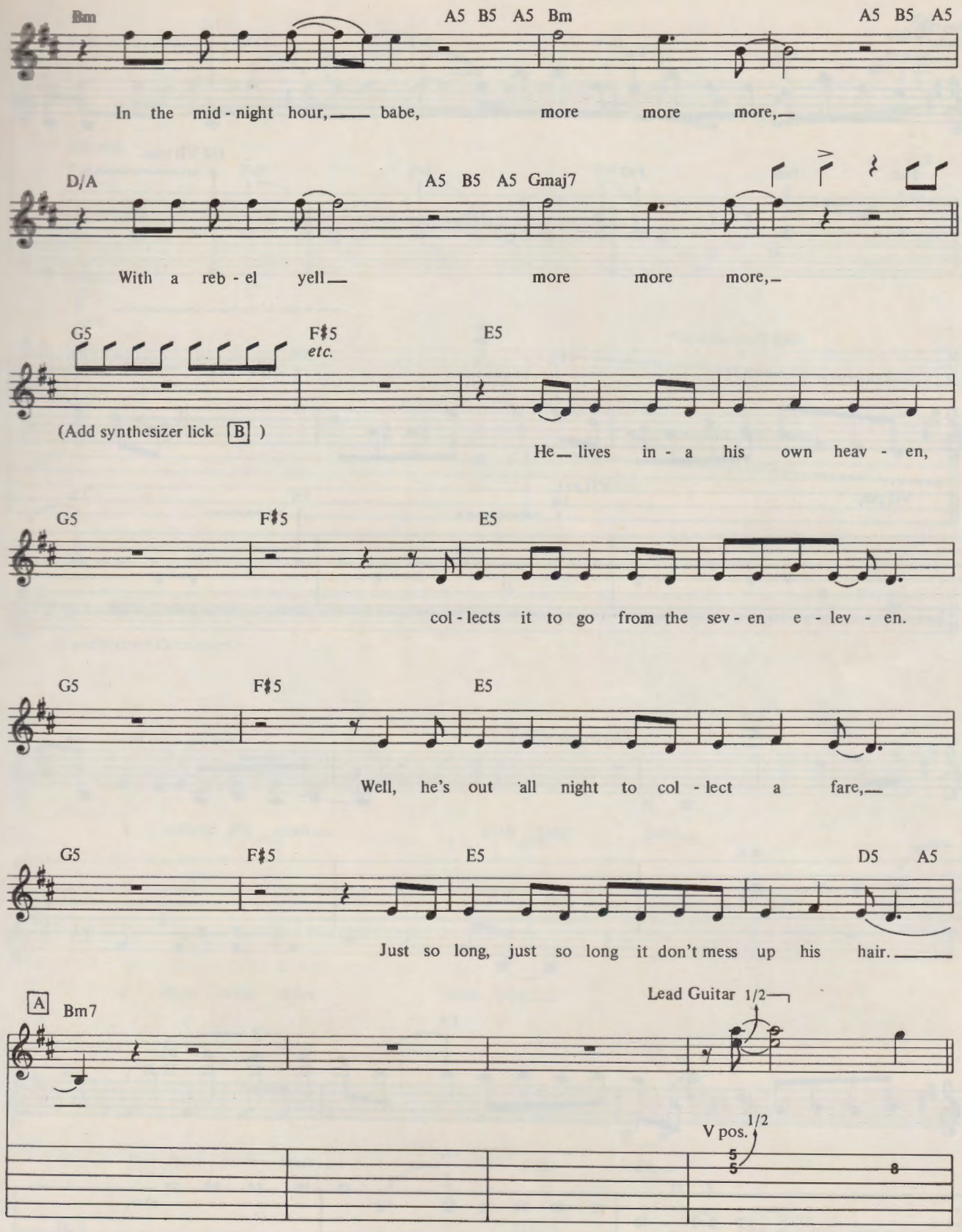
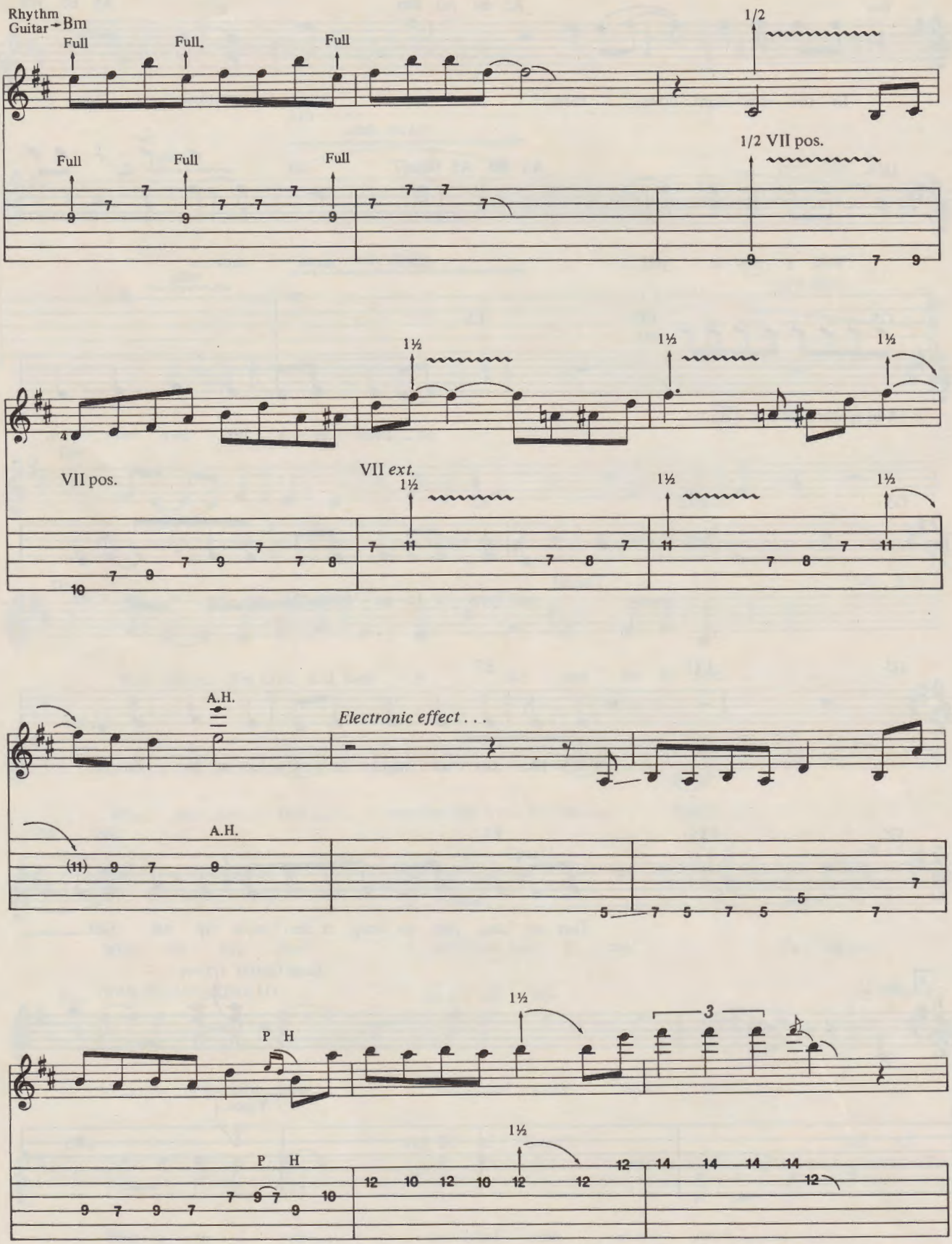
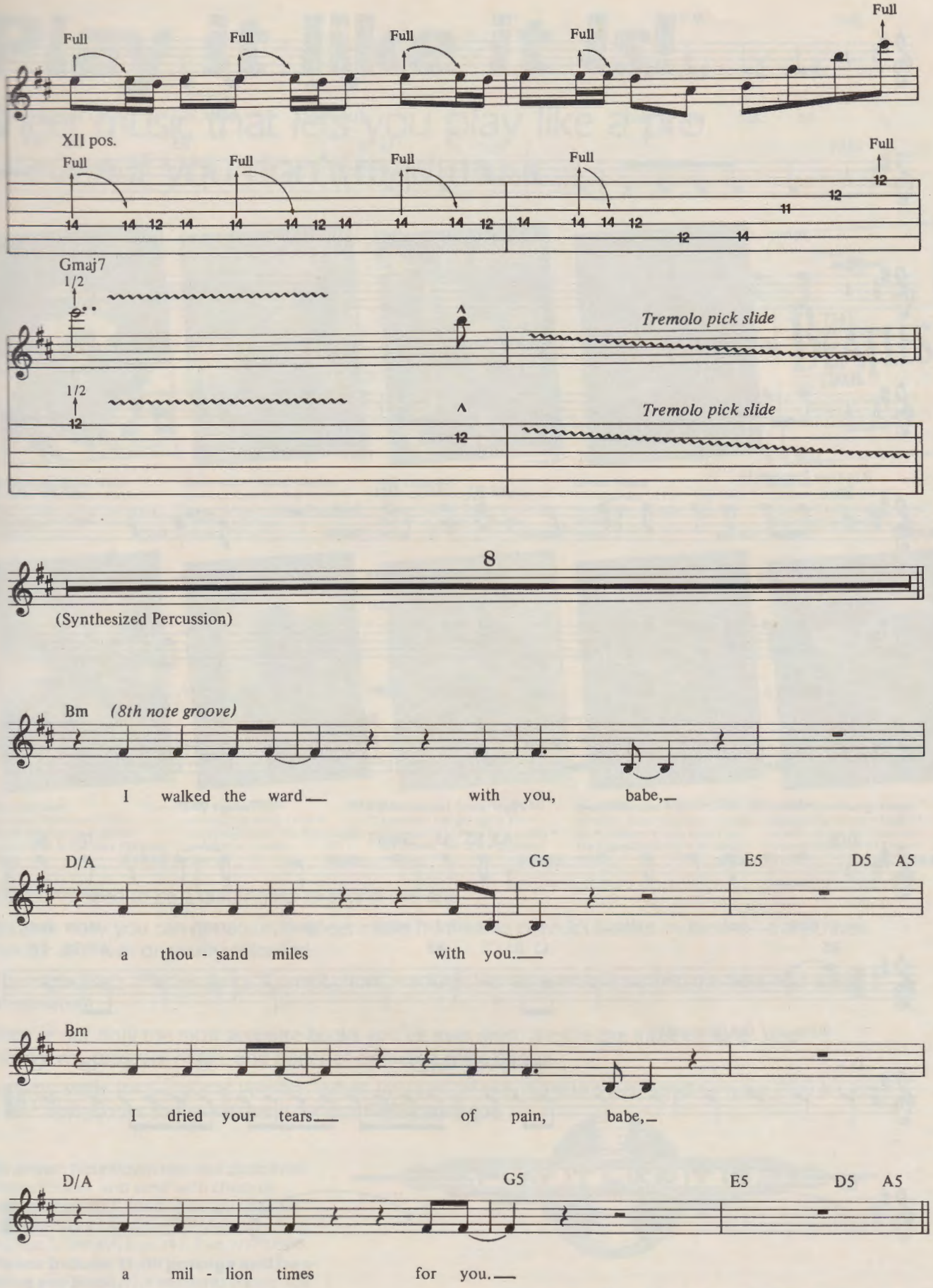
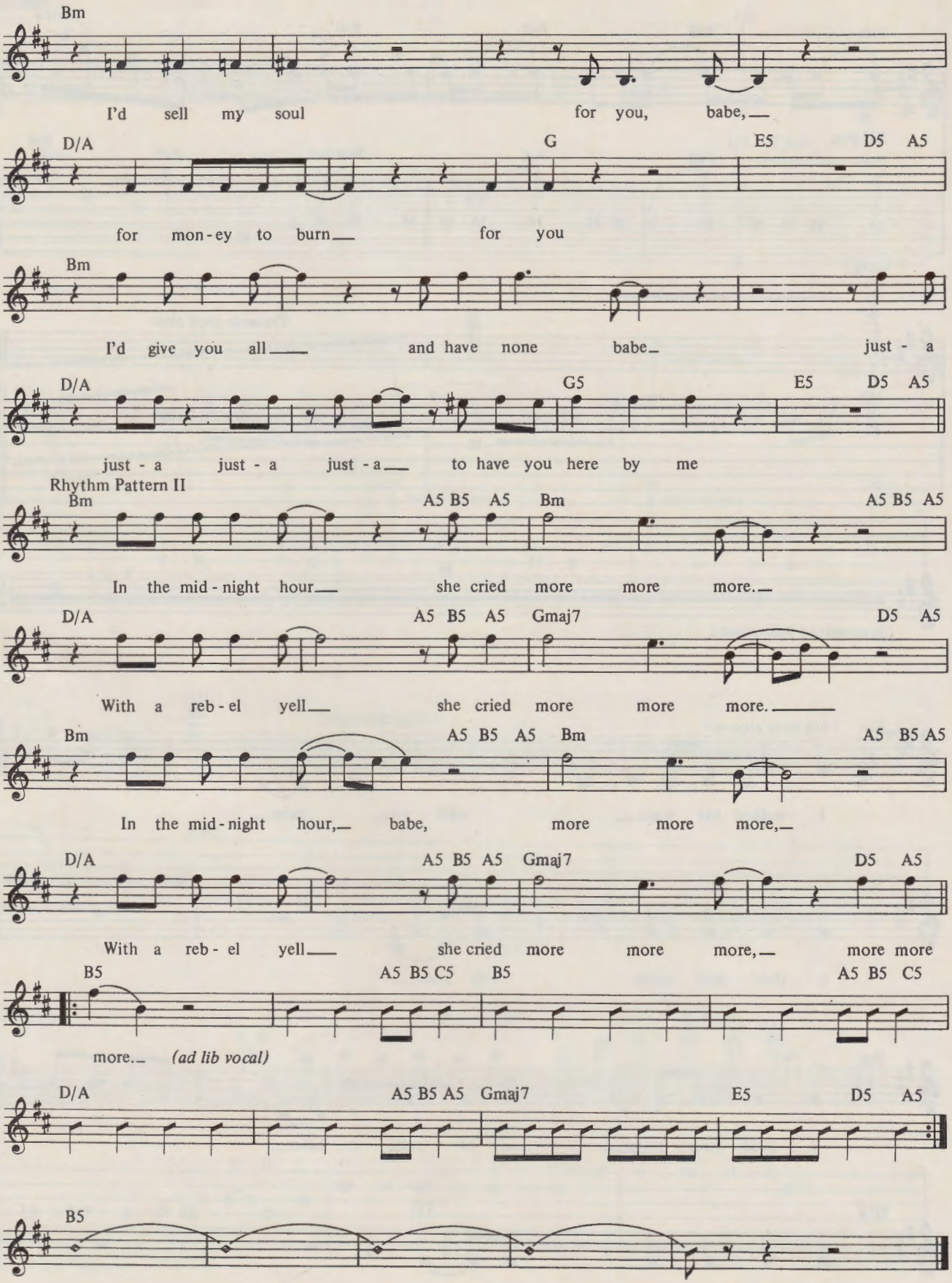

B5
Rhythm pattern I
C
Bm
Muffled chord
etc.
Last night a lit - tle danc - er came danc - ing to my door,
D/A
Gmaj7
D5 A5
Last night a lit - tle an - gel came pump - ing on the floor.
C
Bm
She said, "Come, ba - by, I got a li - cense for love,
D/A
Gmaj7
D5 A5
And if it ex - pires, pray help from a - bove." Be - cause
Rhythm Pattern II
Bm
A5 B5 A5
Bm
etc.
A5 B5 A5
In the mid - night hour she cried more more more,
D/A
A5 B5 A5
Gmaj7
D5 A5
With a reb - el yell she cried more more more.
Bm (Rhy. pattern II)
A5 B5 A5
Bm
A5 B5 A5
In the mid - night hour, babe, more more more,
D/A
A5 B5 A5
Gmaj7
D5 A5
With a reb - el yell more more more, more more


Bm
more.
8va
wide shake
gliss
pick slide
7
19
Bm
She don't like slav - 'ry, she won't sit and beg,
D/A
Gmaj7
D5 A5
But when I'm tired and lone - ly she sees me to bed.
C
Bm
What set you free and brought you to me, babe?
D/A
Gmaj7
D5 A5
What set you free? I need you here by me! Be - cause
Bm (with rhythm pattern II)
A5 B5 A5 B5
A5 B5 A5
In the mid-night hour she cried more more more,
D/A
A5 B5 A5 Gmaj7
D5 A5
With a reb - el yell she cried more more more.


Bm
A5 B5 A5 Bm
A5 B5 A5
In the mid - night hour, babe, more more more,
D/A
A5 B5 A5 Gmaj7
With a reb - el yell more more more,
G5
F♯5
etc.
E5
(Add synthesizer lick B)
He lives in - a his own heav - en,
G5
F♯5
E5
col - lects it to go from the sev - en e - lev - en.
G5
F♯5
E5
Well, he's out all night to col - lect a fare,
G5
F♯5
E5
D5 A5
Just so long, just so long it don't mess up his hair.
A
Bm7
Lead Guitar 1/2
V pos. 1/2
5
5
8


Rhythm Guitar → Bm
Full
Full.
Full
1/2
Full
Full
Full
1/2 VII pos.
1½
1½
1½
VII pos.
VII ext.
1½
1½
1½
A.H.
Electronic effect . . .
A.H.
1½
3
P H
1½
P H


Full
XII pos.
Gmaj7
1/2
Tremolo pick slide
8
(Synthesized Percussion)
Bm
(8th note groove)
I walked the ward with you, babe,
D/A
G5
E5
D5
A5
a thou - sand miles with you.
Bm
I dried your tears of pain, babe,
D/A
G5
E5
D5
A5
a mil - lion times for you.


Bm
I'd sell my soul for you, babe,
D/A G E5 D5 A5
for mon-ey to burn for you
Bm
I'd give you all and have none babe just - a
D/A G5 E5 D5 A5
just - a just - a just - a to have you here by me
Rhythm Pattern II
Bm A5 B5 A5 Bm A5 B5 A5
In the mid-night hour she cried more more more.
D/A A5 B5 A5 Gmaj7 D5 A5
With a reb-el yell she cried more more more.
Bm A5 B5 A5 Bm A5 B5 A5
In the mid-night hour, babe, more more more,
D/A A5 B5 A5 Gmaj7 D5 A5
With a reb-el yell she cried more more more, more more
B5 A5 B5 C5 B5 A5 B5 C5
more. (ad lib vocal)
D/A A5 B5 A5 Gmaj7 E5 D5 A5
B5

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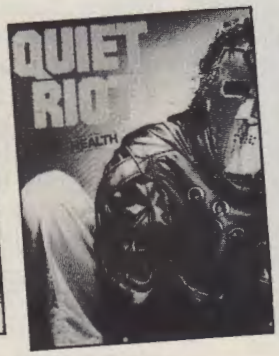

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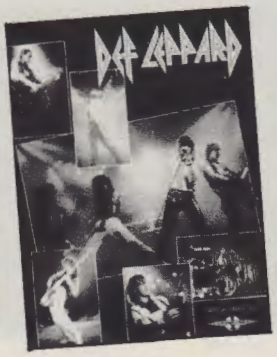

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Iron Maiden

IN THE LISTENING ROOM

Musical Selections by John Stix

Last year's **Piece of Mind** solidified Iron Maiden's position as the standard-bearers for British metal in the 80s. So it was more than a little surprising to us to find bassist Steve Harris and guitarist Dave Murray so excited about groups like Journey, Jethro Tull and the all-acoustic Paul Winter Consort. But they were really quite at home in the Listening Room.

#1 *New Day Yesterday* from **Stand Up**, by Jethro Tull/Chrysalis 6360

STEVE: This is one of my all-time favorite bands. It's an old song but a great one, and one of the best from that period. Ian Anderson has an individualistic style of writing of which I'm a big fan. I like the buildup at the start and how it becomes the main riff. The guitar playing is heavy but melodic. Glenn Cornick was a good bass player. I was sorry to see him go.

DAVE: I like this one, too. The production is great. You can hear everything up front.

#2 *Run for Cover* from **Metal Health**, by Quiet Riot/Pasha FZ 38443

STEVE: I don't know who it is, but it gets you straight from the first riff. It comes on so powerful that you think, "What's this?" I like this sort of drumbeat; it's straight but fast. The drumbeat in the middle was also nice. I liked this one a lot on first hearing. The guitar playing is really good, as is the mix and the vocalist. I don't like the lyrics so much, but the melody line is good enough to pull it through. A strong melody line will almost always pull through over weak lyrics, especially when the singer sings with conviction, which this one does. This is a good song. I'd like to hear more from this band.

DAVE: I also got into this one straight away. The instruments sound really good, especially the guitar. The stuff he was playing was heavy but melodic. The vocalist is going for it. The guitar playing reminded me a little bit of Randy Rhoads. He played some weird bits.

GUITAR: That was Quiet Riot.

STEVE: It's funny because the vocals sounded like Noddy Holder, but I didn't want to say that. I haven't heard the album yet, only the title cut, which I'm not so keen on. It sounds like AC/DC. This song doesn't, so they obviously have their own thing.

#3 *Stone in Love* from **Escape**, by Journey/Columbia TC37408

STEVE: Excellent!

DAVE: The production is great, the guitar playing brilliant. He goes from something melodic into something fast.

STEVE: Neal Schon is a very stylized player. As soon as you hear him you know who it is. The band is that way too. This is their best album apart from their first, which was just called **Journey**. We played a Journey compilation tape as a warm-up for our audience and some kids were booing it. I couldn't understand why. The songs are good, the playing excellent. I think they are just an excellent band, but a lot of hardcore metal fans don't seem to like them. They're a band that can get away with singing about love because Steve Perry has a good melodic voice. This is just good and you can't knock it.

#4 *Icarus* from **Road**, by the Paul Winter Consort/A&M SP 4279

STEVE: I've never heard that before, but it sounds very much like Steve Hackett. I know he doesn't use cello in his stuff, but the actual chords on the acoustic guitar and the melody lines sound very much like something from **Voyage of the Acolyte**. I like this kind of music. It's mellow, but the melody line is really nice. The layering of the different instruments as they enter the song is used to good effect. I'd like to know who this is because I'd like to buy the album.

GUITAR: It's a live album by the Paul Winter Consort.

STEVE: It sounds too good to be live. The sound is great; everything is clear. When each instrument comes in, nothing is lost. The melody is fantastic.

DAVE: I like it too. From the start, when the instruments come in, it's really colorful and melodic. I'd buy this record. In fact I'd like to hear the rest of it.

STEVE: This kind of thing is why I was impressed with early Genesis. The melodies they used to come up with were outrageous. The mood is great. In a word, brilliant.

#5 *Rock Bottom* from **Strangers in the Night**, by UFO/Chrysalis CHS 2 1209

STEVE: This is one of my favorite live albums, from one of my favorite bands. Schenker is one of the best guitarists there is. He's said in interviews that he wasn't happy with his playing on this, but really, the album is great and *Rock Bottom* is a classic. He is such a stylist and many guitarists try to copy his vibrato. This is a very long guitar solo, but the atmosphere and feeling of the song is there throughout. It doesn't get boring.

DAVE: This is great Schenker. It captured the feel, and he plays so well. He can play slow or fast and maintain his feel. He's simply one of the best. ■

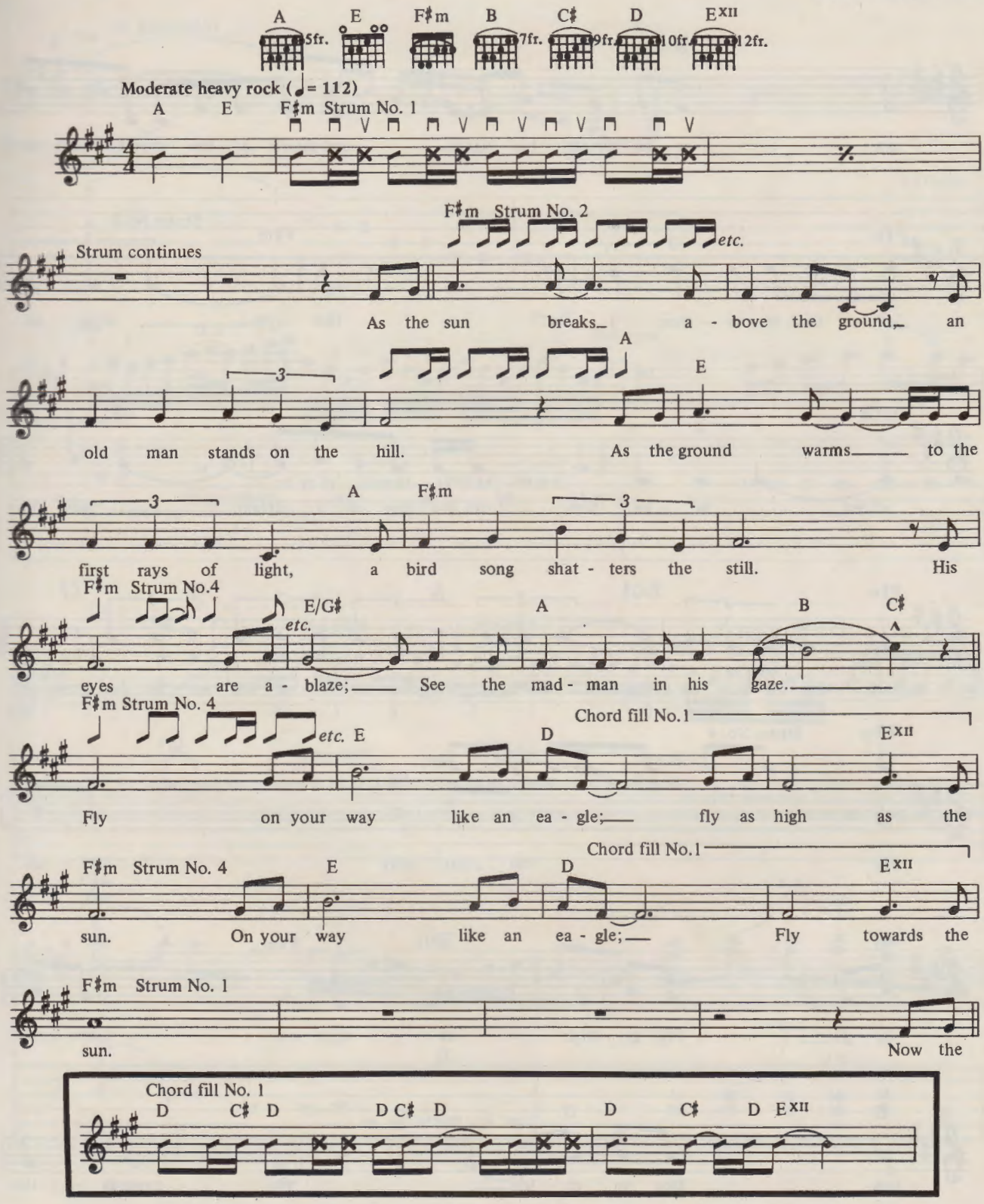
Tablature Explanation See pg. 94

FLIGHT OF ICARUS

As recorded by Iron Maiden

(From the album PIECE OF MIND/Capitol ST12274)

Words and Music by
Adrian Smith and
Bruce Dickenson



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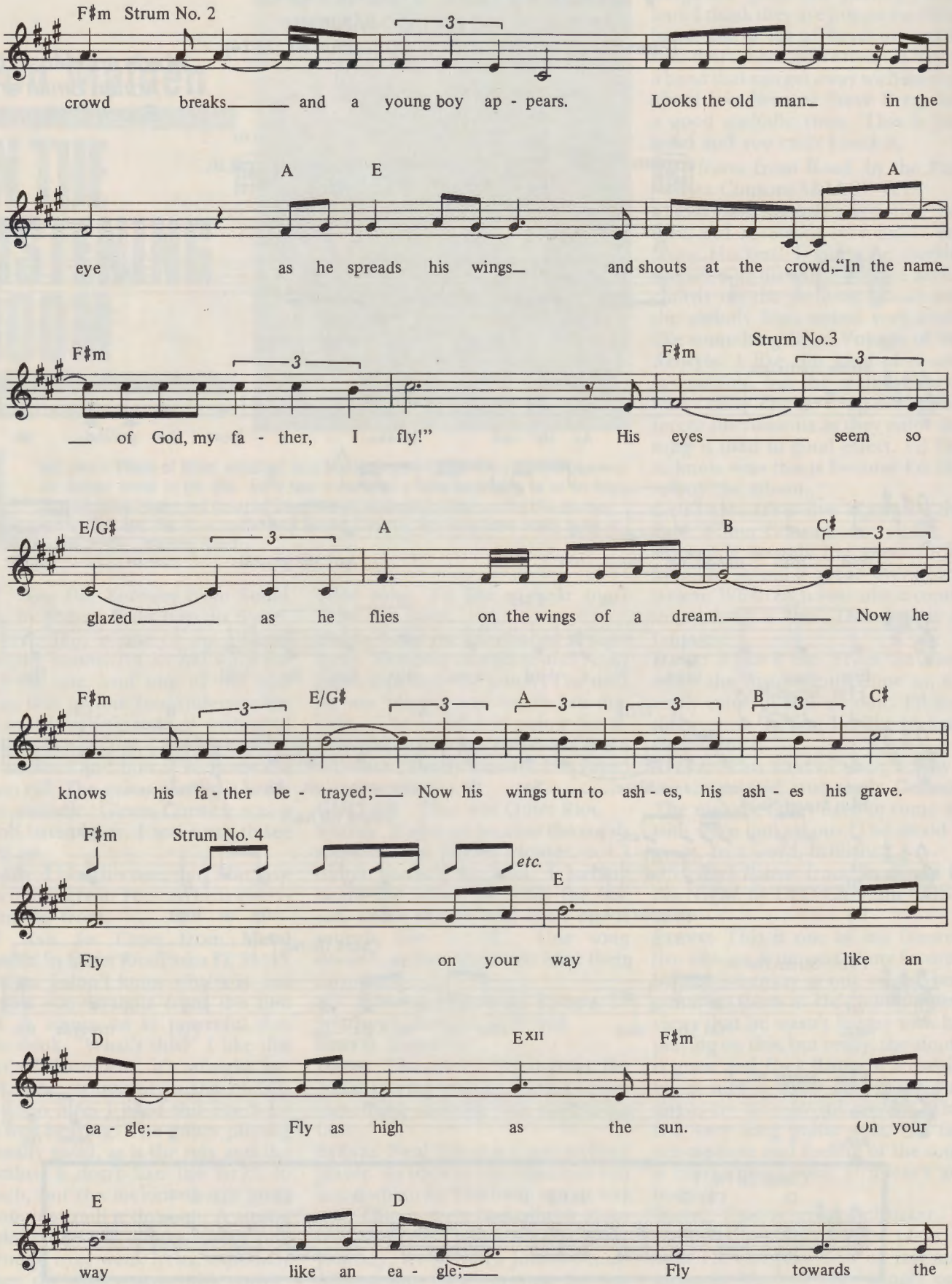
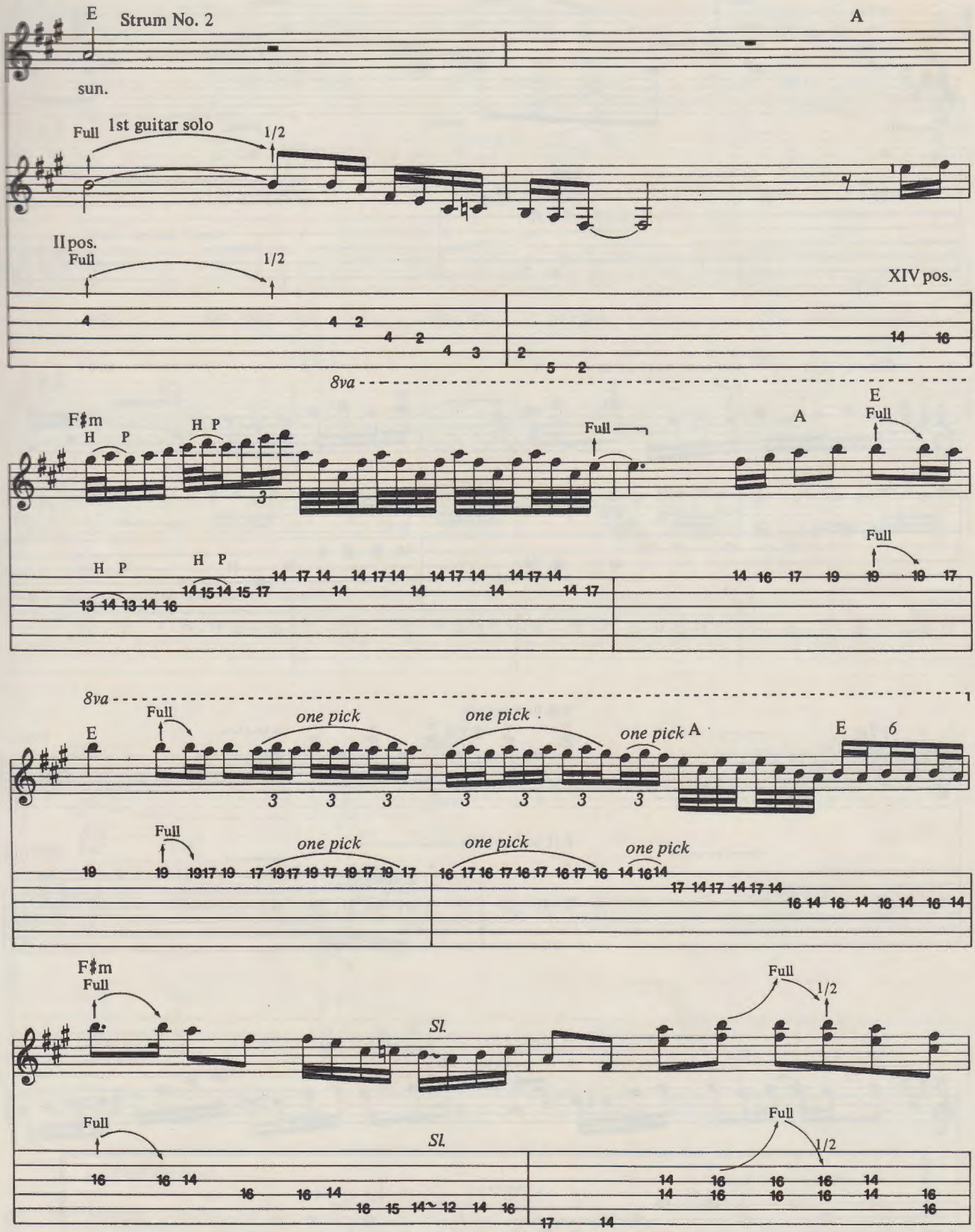

F♯m Strum No. 2
crowd breaks and a young boy ap - pears. Looks the old man in the
A E A
eye as he spreads his wings and shouts at the crowd, "In the name
F♯m F♯m Strum No.3
of God, my fa - ther, I fly!" His eyes seem so
E/G♯ A B C♯
glazed as he flies on the wings of a dream. Now he
F♯m E/G♯ A B C♯
knows his fa - ther be - trayed; Now his wings turn to ash - es, his ash - es his grave.
F♯m Strum No. 4 etc. E
Fly on your way like an
D E XII F♯m
ea - gle; Fly as high as the sun. On your
E D
way like an ea - gle; Fly towards the


E
Strum No. 2
A
sun.
Full
1st guitar solo
1/2
II pos.
Full
1/2
XIV pos.
8va
F♯m
H P
H P
Full
A
E
Full
H P
H P
Full
8va
E
Full
one pick
one pick
one pick
A
E
6
Full
one pick
one pick
one pick
F♯m
Full
Sl.
Full
1/2
Full
Sl.
Full
1/2

2nd guitar solo

8va

Strum No.3

F♯m

E/G♯

8va

A

Full

Full

B

C♯

5

IX pos.

Full

Full

F♯m

R.H. hammer ons

E/G♯

8va

3

3

3

R.H. hammer ons

XIV pos.

8va

A

Full

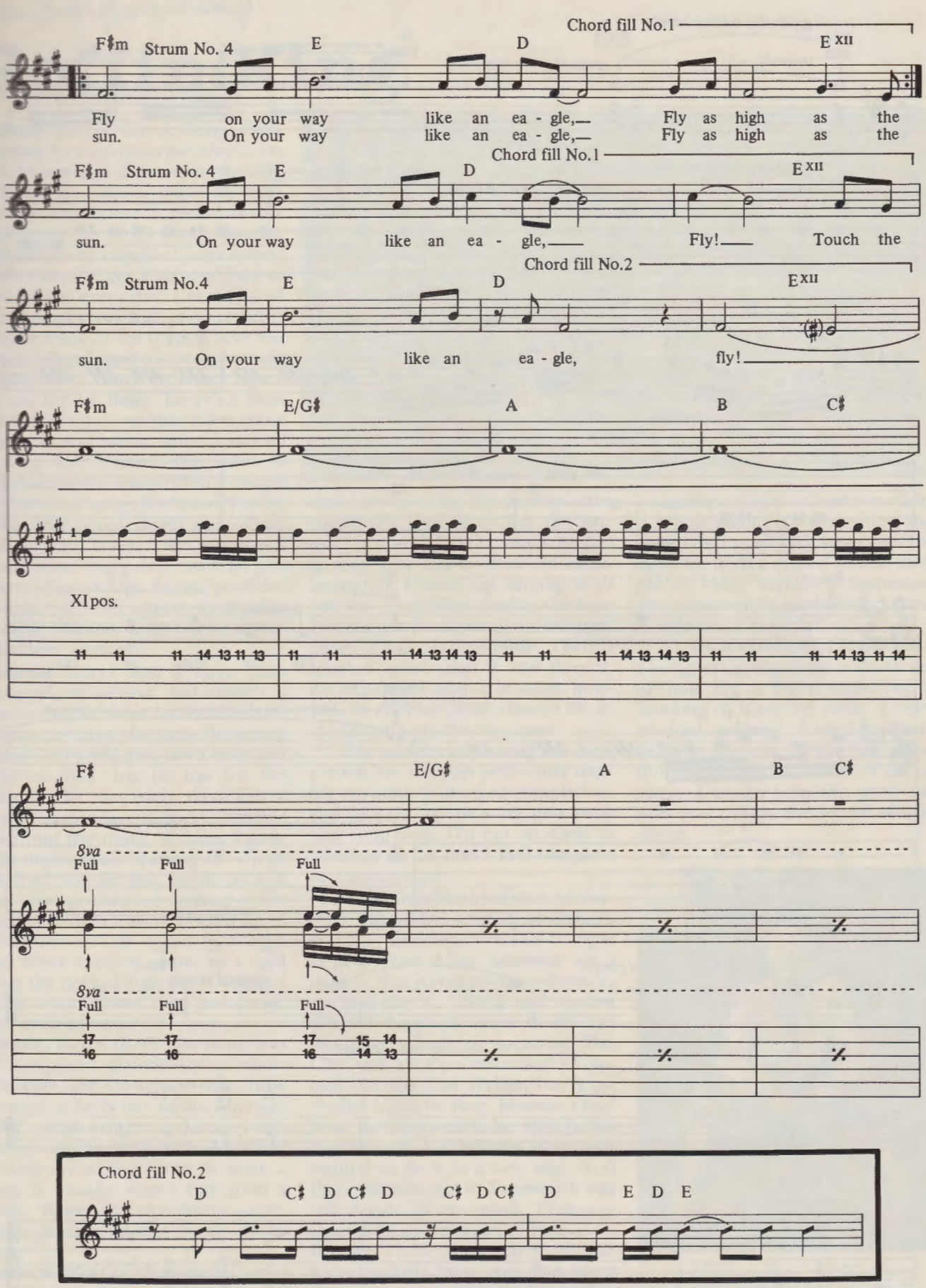
Full

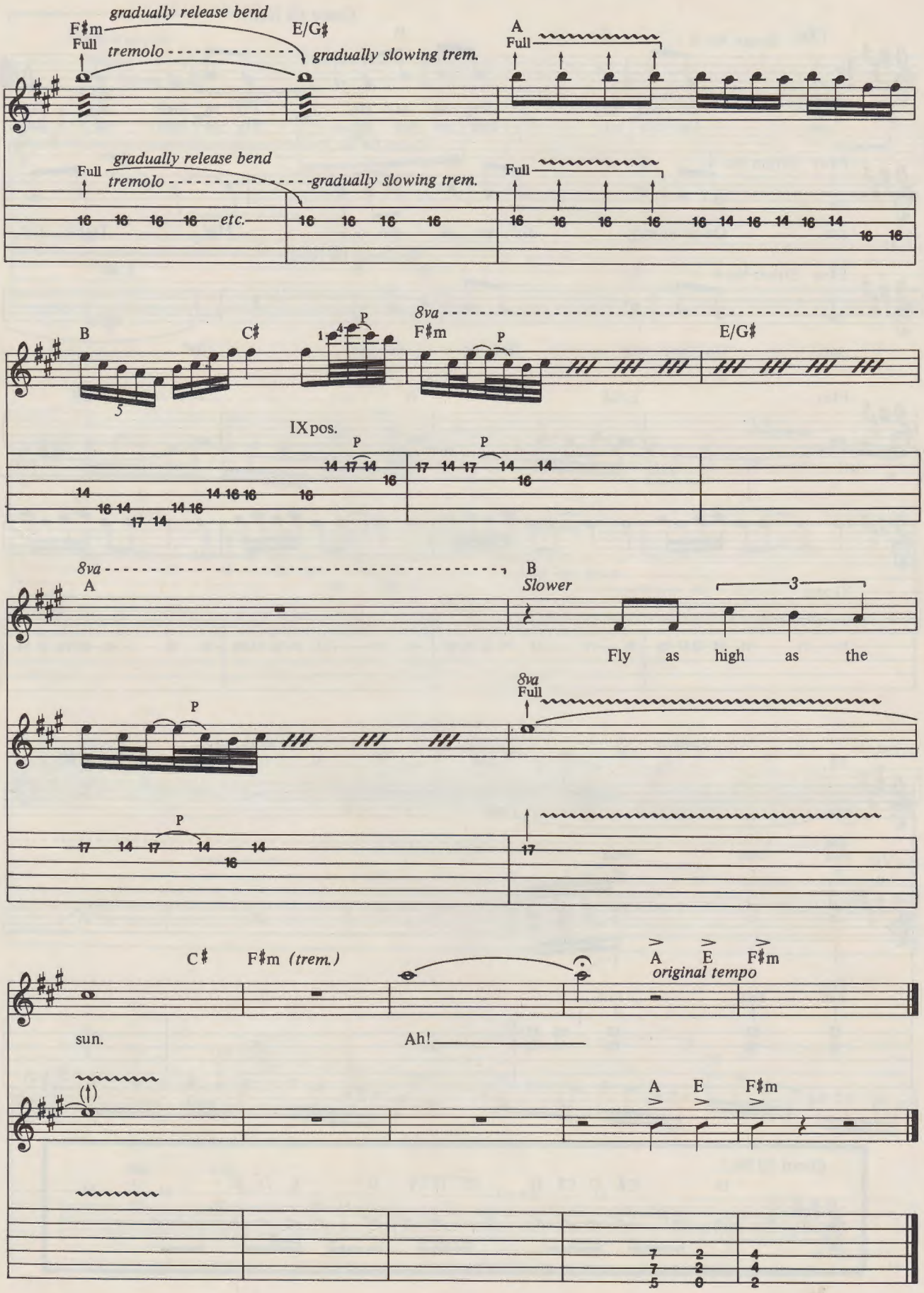
B

C♯

Full

Full


Chord fill No.1
F♯m Strum No. 4 E D E XII
Fly on your way like an ea - gle, Fly as high as the
sun. On your way like an ea - gle, Fly as high as the
Chord fill No.1
F♯m Strum No. 4 E D E XII
sun. On your way like an ea - gle, Fly! Touch the
Chord fill No.2
F♯m Strum No.4 E D E XII
sun. On your way like an ea - gle, fly!
F♯m E/G♯ A B C♯
XI pos.
11 11 11 14 13 11 13 11 11 11 14 13 14 13 11 11 11 14 13 14 13 11 11 11 14 13 11 14
F♯ E/G♯ A B C♯
8va
Full Full Full
8va
Full Full Full
17 17 17 15 14
16 16 16 14 13
Chord fill No.2
D C♯ D C♯ D C♯ D C♯ D E D E


gradually release bend
F♯m
Full
tremolo
E/G♯
gradually slowing trem.
A
Full
gradually release bend
Full
tremolo
gradually slowing trem.
Full
etc.
B
C♯
P
8va
F♯m
P
E/G♯
IXpos.
P
P
8va
A
B
Slower
Fly as high as the
8va
Full
P
P
C♯
F♯m (trem.)
A E F♯m
original tempo
sun.
Ah!
A E F♯m

on Songwriting

Goffin/King

Interview by Bruce Pollock

Today they call it CHR: Contemporary Hit Radio. In the 50s and 60s it was called Top 40. That was the era of the great collaborations: Doc Pomus & Mort Shuman *(A Teenager in Love)*, Jerry Leiber & Mike Stoller *(Yakety Yak)*, Barry Mann & Cynthia Weil *(You've Lost That Lovin' Feelin')*, Jeff Barry & Ellie Greenwich *(Be My Baby)*—the last two in collaboration with Phil Spector, the pyrotechnic madman behind the scenes. Operating out of the same Brill Building that housed most of the reigning greats of the era, Goffin & King outhit them all. From *Will You Love Me Tomorrow* to *The Locomotion*, to *Take Good Care of My Baby* and *Up on the Roof*, the combination scored nearly at will, until another songwriting team all but demolished the Brill Building and the Top 40 era—Lennon & McCartney. After a brief hiatus of half a decade or so, Carole King emerged with her own albums, ushering in an era of her own, the singer/songwriter epoch, culminating with **Tapestry,** arguably her version of **Sergeant Pepper.** With so many notches in the hide of rock 'n' roll, it seemed natural to put Carole and Gerry together again to showcase their views as one, on songwriting.

Gerry: I think Chuck Berry wrote the best lyrics to describe what it was like in teenage America in the 50s. I think his was a more accurate picture than mine. I didn't realize how good his lyrics were—because I didn't listen to lyrics, I just enjoyed them—until I got a job and had to write them every day. I saw a list of the songs I've written and I couldn't believe some of the titles. There was a time when I used to cringe hearing them; now I don't because I figure it was for its time. There've been several revolutions that have taken place in pop music since I started writing and I think they were all improvements. I've written a couple of thousand songs. I write a lot more songs that people don't use—about fifty to one. When I was younger I could write every day, but it all gets corny after a while. As you get older you sort of rebel against writing for specific markets. I can't write under deadlines anymore.

Carole: Gerry and I have both changed, of course, but there's a connection between us and the connection remains the same. In recent years Gerry will give me a lyric and sing an idea that he has for the melody. In the early days Gerry would start with a phrase, or I might give him the music. I think I gave him the melodic opening for *Up on the Roof* and he put words to it. I had always avoided writing lyrics because I didn't think I could do it. Once we were no longer married I had more time to write, so I said what the heck, I'll go for it. I didn't think about them; they just came, and evolved naturally.

Gerry: When there was some sort of completed melody and a whole structure, and I'd write to that, those seemed to be better songs. Many of them were written simultaneously, sort of one line at a time. Any time it took me a long time to write a song it usually wasn't too good a song. When you're writing something good it always seems to be easy.

Carole: Most of the songs I write for any other artist I can sing. I could be thinking of another artist completely, but since I'm the one writing it and I'm the one who has to sing it to convey it to the artist, ultimately I wind up singing it in one way or another, and by the time I've sung it for demonstration purposes, it has become mine. Then if another artist takes it and does it, it's expanded into a broader horizon. If another artist doesn't do it, it's still mine to do any time.

My performing a song is a completion, but another performer singing my song is another completion, and as long as the song gets sung and sung well, I'm not attached to whether it's by me; I feel complete as a songwriter.

With Don Kirshner and Al Nevins I was always singing on demos, and they decided to release *It Might as Well Rain Until September* as a master. But it was always a demo to me and the fact that it had success did not make me want to do any more recordings as an artist. **The City** was another collection of demos. So was **The Writer,** but it included *Up on the Roof*, because I had been working a little bit with James Taylor and I liked the song and wanted to do it in a new way. And then when we got to **Tapestry** it was still demos in my mind. That way there was no pressure for me.

Gerry: There's a certain magic that some records have and that some don't have, and that's not a quality you can capture unless everything is going right. It's something that comes and goes and there's no formula for it. At a record session there are so many variables. Sometimes you could write a mediocre song and it becomes a huge hit.

I always thought I could tell if a song was going to be a hit or not, or how big a hit it would be, by listening to it on the radio. I never listened at home. I used to always listen in the car. It was just something about the resonance of the car radio. Usually, with the good records you caught the sound of a hit single. ■

Carole King

On Another Note

By Alan H. Siegel

Alan H. Siegel is a well-known entertainment lawyer and author of ***Breakin' In to the Music Business.***

MANAGEMENT PART 2

The relationship between the artist and the manager is one of employee/employer. The artist is the employer . . . your manager works for you! A personal manager is deemed to have a fiduciary (special trust) relationship with an artist he manages and the manager has more than a casual obligation to look out for your welfare.

Some managers believe that the artist works for them, others believe that the relationship is one of partnership. Not true. You are the boss . . . and don't forget it. Although you should heed the advice you are paying for, you must be knowledgeable and participate in all key decisions with respect to your career.

If you expect that a contract prepared by a manager's lawyer will favor the manager, you will not be disappointed . . . it's his job. It's your entertainment lawyer's job to demand changes in the contract to make it more favorable to you. If both lawyers know what they are doing the contract that the parties sign should be more or less fair. Both the manager and the artist should be equally unhappy.

Management contracts are beguilingly short, and appear disarmingly simple . . . like a Derringer! Their brevity, coupled with the fact that they often appear to be printed forms with the word "STANDARD" at the top, has seduced many a naive artist into signing a management contract without seeking professional help. While a thirty or forty page recording contract shrieks "get help," the sleek little management contract barely whispers. Often, even when the whisper is heard, appropriate help is not sought. It is not enough to engage the services of an attorney, you should engage an entertainment attorney, one familiar with the issues involved in a management contract and the ways of resolving them. If you cull nothing from this column other than that you need appropriate professional help in the negotiation of your managementy contract you will have paid for your subscription to GUITAR for the next several thousand years.

Let's take a look at some of the provisions in a typical management contract and the issues they raise.

Virtually all management contracts are **EXCLUSIVE.** You are exclusive to the manager, he is not exclusive to you. This does not vary.

The **TERM** of a management contract is its duration. Usually management contracts, as offered to artists, contain a five year term. If there's success this presents no problem. What if you determine you've made a mistake? Here your entertainment lawyer earns his fee. He will try to negotiate a shorter term and/or have included in the contract criteria of success (earnings levels or other career goals) which, if not attained, will permit you to terminate the contract.

A manager's **Compensation** is a percentage of your gross income from any and all sources in the entertainment field. Sounds simple doesn't it? Books could be written about the grappling that takes place over the usual compensation clause! As it comes from the factory, the clause is omnibus. "Wait a minute," you say, "how much of a percentage?" Curiously, fixing the percentage is usually the simplest part of the negotiation. Although I have seen instances where the manager received 50% of the artist's gross income (and deserved every penny of it), such instances are rare. 15% to 25% is considered "in the ball park" today.

The problems arise in determining which of the artist's income sources should be subject to the percentage, and when the manager ceases to be entitled to a percentage of income from a particular source. For example, the recording costs of an album are always treated as an advance against the artist's royalties. Even though the artist never receives or "enjoys" this money, it is gross income and commissionable by the manager. Assume an album just recoups its recording costs of $100,000. The artist receives no royalties but theoretically is obligated to pay the manager his percentage of the $100,000. A similar situation arises with respect to monies advanced for tour support. Management contracts are rife with paradoxes such as these.

A management contract will usually have language providing that the manager will be entitled to compensation with respect to the artist's gross income even if that gross income is earned after the end of the term, provided it results from contracts entered into, or substantially negotiated during the term. Big deal? You bet! Let's write a scenario. In the third year of a five year management contract you enter into a recording contract, the normal course of which will, if you are successful, run about seven years. At the end of your management contract a supermanager comes courting you. You still have five years left on your record deal. If you sign with the supermanager you will have to pay commissions to both your old manager and the supermanager, which after agent's commissions, and a few packs of chewing gum doesn't leave much for you.

Can these things be "handled" after the fact? Sure, in some way or another. But it's always better and cheaper to anticipate and to provide for such eventualities in the contract. Don't be deluded by someone telling you that the negotiation of a management contract isn't important because you can always fire a manager. True, because of the fiduciary nature of the artist/manager relationship many courts will not force you to keep a manager you don't want. What they aren't telling you is that unless you have valid legal grounds for terminating the contract, you will nevertheless have to continue to pay him his commission . . . even though he no longer has an obligation to render service to you!

Management contracts as presented to artists are full of booby traps and time bombs. We have just scratched the surface in this column. Don't be suckered by the brevity of a management contract. Remember, poison comes in small packages too.

Get help! ■

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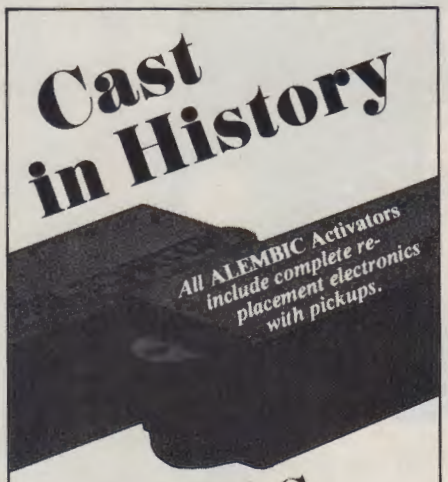

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BY BARRY LIPMAN

PO Box 1490, Port Chester, New York 10573

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N. Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: What can I do about the lacquer cracks on my 15-year-old acoustic guitar? They're poppin' up everywhere, making my guitar look like a roadmap.—*Brian Moore, Quebec City, Canada*

Answer: Lacquer cracks are a natural part of the aging process. Unlike on violins, the lacquers used on acoustic guitars must dry very hard in order to enhance the upper registers. Expansion and contraction of the wood, due to rapid or extreme changes in temperature or humidity, often crack this brittle layer.

The resulting cracks are perfectly normal in guitars 10 years old or more. Except in the most severe cases, the lacquer will maintain good adhesion to the wood, so there is no real need for refinishing.

One should treat such delicate old finishes with care. You can clean off fingerprints and the like with a slightly damp cloth, but don't allow the surface to become wet, as it could cause the lacquer to lift off the wood.

Age is not all that can cause cracking of your finish. Players have told of watching their guitar's finish crack before their eyes. This happens typically when a very cold guitar is removed from its case in a warm room. The rapid drop in humidity associated with low-pressure airline baggage compartments can also cause lacquer cracks.

As far as actually repairing the problem, there are two ways to go. One solution is a complete refinishing. This is the surefire cure, as the finisher has complete control when starting from scratch. Of course, any refinishing can cause a loss of value to vintage instruments.

It is possible to use a product called an amalgamator (Mohawk Finishing Products, Amsterdam, New York) to melt the original lacquer back together. This can be fairly successful. If all the little chips and nicks are filled in and the result is lightly sanded and gone over with a few new coats of clear, you will have a finish that looks like the original, but is as durable as when new. This job is more difficult than a complete refinishing and runs some risk of hurting the original color, but, as it takes a bit less time, it should cost about the same.

Usually my advice is to do nothing. Even an entire "road map" of lacquer cracks will not interfere with the sound or the longevity of your guitar. They merely serve as a visual reminder of its age. When you consider that a solid-spruce top guitar enters its prime (tonally speaking) after about 20 or 25 years, those cracks can actually be a welcome sight.

Question: My guitar feeds back uncontrollably, with a high-pitched squealing scream. Muting the strings doesn't help. What causes it and is there anything I can do about it?—*Michael Stitik, Milford, Pa.*

Answer: Pickup squeal is very common. It is usually caused by the pickups themselves, not the guitar or the electronics. The squeal is a high-pitched feedback that may be caused by loose wrappings in the coil windings, or by loose windings in combination with resonant air cavities. Regardless of the actual cause, there is one good home-remedy I will suggest: Remove the pickup from your guitar and remove any cover or tape that hides the actual coil windings (the fine wires inside). Dip the pickup into a mixture of three parts denatured alcohol to one part shellac (orange or white will do) at any "pound cut"—but you must check the expiration date because old shellac won't dry.

Hang the pickup by a coat hanger or some such and keep it submerged in the shellac for several hours. After you remove the pickup from its bath, wipe off the excess shellac and allow it to dry for a good twenty-four hours or so. Then reassemble the pickup and install it in your guitar.

The only possible pitfall is in handling the delicate wires of the coil(s). Be very careful not to damage them if you remove tape from them. If any of those tiny wires break, it is unlikely that you will ever hear from that pickup again.

This process works about 80% of the time. But since it is all you can do aside from buying a new pickup, you don't have much to lose by trying. ■

Continued from page 21

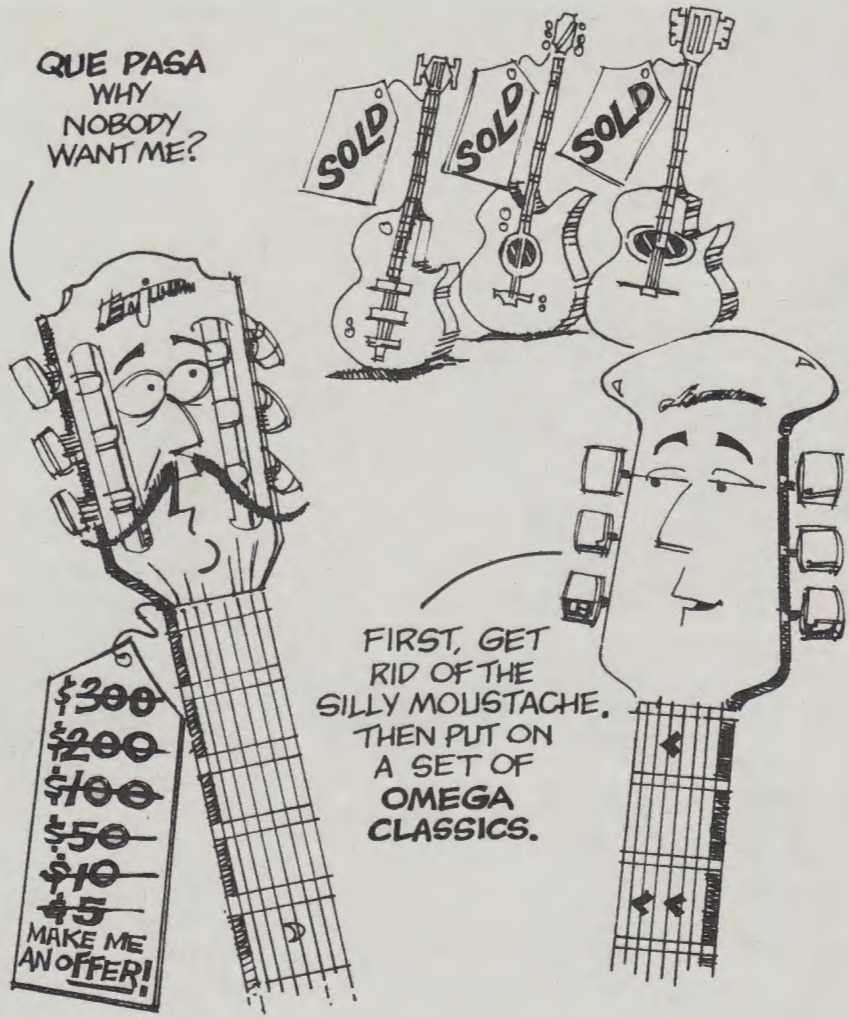
OPEN EARS

I try to schedule realistic goals about recording in terms of reality and time. I figure on keeping at least two drum tracks a day and hopefully some bass parts.

We'll spend seven to nine hours a day when things are going good. It becomes ten to twelve hours if things get behind schedule. This is our recording style and it doesn't necessarily work for everybody. If we say we're going to do synthesizer parts and solos on two tunes, that could be plenty. Most of the time is spent experimenting with different sounds. If you already have your sounds and you're making a demo, forget all this stuff and do it in three days. But if you want to experiment, which I think is a lot of fun, then you've got to have a lot of time. So when I say two songs a day, it's not like you sit there and play constantly throughout the day. Almost all the time is spent waiting for the sound to be right. It's amazing how little time you actually spend playing in the studio. ■

End of Part One

KAMAN Talking PegHeads #3



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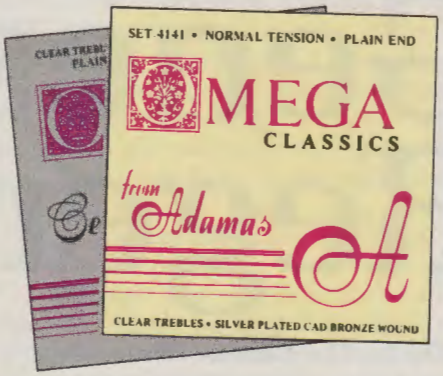

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Dave Pisetik

MIKE RUTHERFORD:

Starting off in a new territory, which they would define with other bands like Yes and ELP, Genesis used the keyboard-heavy grandeur of classical influences, with folk tale storytelling to create a sound far removed from the usual blues base of rock 'n' roll. The heroes of their early lyrics were fantasy figures more at home in Middle Earth than Middle America. Crowd favorites like *Supper's Ready* were of epic length and more technically dazzling than emotionally heartfelt. But as the players changed (there were three drummers before Phil Collins, two ex-guitarists, Anthony Phillips and Steve Hackett, and one ex-vocalist, Peter Gabriel) so did their plays. Shorter songs, love songs and real people appeared with real feelings. The thick "art rock" sound slowly gave way to the sparser, looser, slightly R 'n' B-flavored taste that first appeared on **Abacab.** It's also brought Genesis to the top of the charts.

Besides performing a musical flip-flop that proved politically palatable to their fans, the individual members of Genesis: Phil Collins (drums/vocals), Tony Banks (keyboards) and Mike Rutherford (bass/guitar) have taken advantage of the absence-makes-the-heart-grow-fonder platitude to keep their band music fresh. Time off culminated in a Genesis reunion on record simply called **Genesis.** Beyond just being the next phase of their stripped-down sound, **Genesis** yielded the first chance in years for the bandmembers to write and play together as a band. The charts and concert crowds say it was a success; more importantly for their future, so does charter Genesis member Mike Rutherford.

Genesis Regenerated

by John Stix

GUITAR: The **Genesis** album is a group effort with a capital G isn't it?

MIKE: That was one of the main reasons we originally decided to build our own studio, just so we could write in it. The first time you write anything, there's a piece of magic there which we want to get on tape. With **Abacab,** the studio was slow in being built so we didn't do much of that. For **Genesis** we really had our first shot at doing it together. It was strange at first because it was new, but it worked fantastically. As you probably figured out from the album cover, it is a group album. The way we look at it now is that we work a lot away from each other. So when we are together we really want to work together, and do what we do best, which is writing together. So we went in and jammed and improvised. That's how every song

got its start. A song like *Mama* wouldn't have happened if we had not gotten it on tape very early on.

GUITAR: So all the songs are based on jam sessions?

MIKE: Yes. *Home by the Sea,* for example, was based on an hour-long jam. We thought it sounded great but it all happened so slowly that we just condensed it. You find one section you like and you cruise on it for a bit. Then the next thing happens. What takes a minute and a half on the album takes 50 minutes to jam. So everything we play might get on the record. That's the exciting thing. All the songs are done like this. Normally we start with a drum machine pattern or a chord sequence. *Whodunnit* was a jam. *Mama* started with a particular Linn Drum Machine sound going into an AMS Reverb. It's an amazing idea. You send your expensive Linn Drum Machine into an even more expensive AMS Reverb unit and, having done that, send it into a Yamaha guitar amplifier on the edge of distortion. This is how I like to use equipment. There are no boundaries, it's whatever sounds good.

GUITAR: Besides composing/jamming together, were there any other new ideas introduced for the recording of **Genesis**?

MIKE: Another thing that was different was that we recorded the whole album with drum machines and Phil singing. Having the voice there sounded so good. You get a feel for the song. Phil did his drums as an overdub on most tracks. The other thing about overdubbing drums is, if your song is well written before you do it, then obviously you thought out the drum part quite a bit. The way we were putting it down it's in a very early stage, therefore if you put the drums down you have to keep them. Very often songs change afterwards but the drums are stuck. So we put the basic track down and maybe the bass. I put the guitar down first.

GUITAR: It used to be the rhythm section of bass and drums were kept for the basic tracks. You have reversed that situation.

MIKE: The reason I jam with guitar is because it changes the track more

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than the bass does. The guitar is more essential to the writing of the song. The first thing you put down should tell you as much as possible about the song.

GUITAR: Do you consider yourself a guitarist who plays bass?

MIKE: Yes, I'm more of a guitarist who plays bass, although I'm more proficient on the bass. To be honest, the only times I play bass are on stage or in the studio. I never pick it up in between. One thing I've always liked is that on guitar if I haven't played it for several weeks, I pick it up and feel rusty. On bass I pick it up to do the first overdub and I feel at home straight away. I always feel very comfortable on the bass.

GUITAR: How did you get started on the bass?

MIKE: I started on guitar. But when we did our first album, Ant was a much better guitarist than I, so I took over the bass. I had no idea how the hell to play it. I just felt my way around on stage and in the rehearsal room writing. There's a whole thing about playing the bass. People often think bass is easy and anyone who can play a bit of guitar can pick up the bass and play the right notes for the song. That isn't difficult, but to get the bass to do something more, like give a song a lift, to take it up a step, is something else. For example, when I'm doing overdub parts it often takes a long time because I'm coming in cold. The others have been playing or improvising around the songs for a while. For me it's the first time I've played bass on that song. The bass also changes a song so much. I mess around and get a rough part. I can put a bass part down in the first ten minutes and it sounds okay. But then I have to search to find something that really adds to the song. And when you do, it really sounds good. Until I get that part I'm always disappointed.

GUITAR: Can you give me a specific example?

MIKE: On *Taking It All Too Hard* the bass part is simply meant not to get in the way. I probably played that part in the first ten minutes of playing the song. I ended up deciding that the bass couldn't add anything. On the first part of *Home by the Sea* (where Mike uses a Steinberger fretless) it sounded very different before the bass line went on and the guitar followed it. A song like *Roundabout* also uses the bass as a basis for part of the tune.

GUITAR: Can you elaborate more specifically how you developed from a guitar player into a bass player?

MIKE: You have to be part arranger. I really learned the bass because we spent a long time writing before we recorded **Trespass.** I started to get the feel for what the bass can do and how it could fit in. It was done purely by ear.

GUITAR: Was it to your advantage that at the time you were doing technically hard pieces that would force you to get your chops together?

MIKE: Definitely. In those days we were technically minded. I had to learn a lot quickly or I'd be left behind. I went through a stage where I wanted to prove myself and it forced me to develop. When we started I was a pretty bad bass player/guitarist. A lot of things we did were quite hard and we enjoyed it. I still enjoy it. But one gets past the stage

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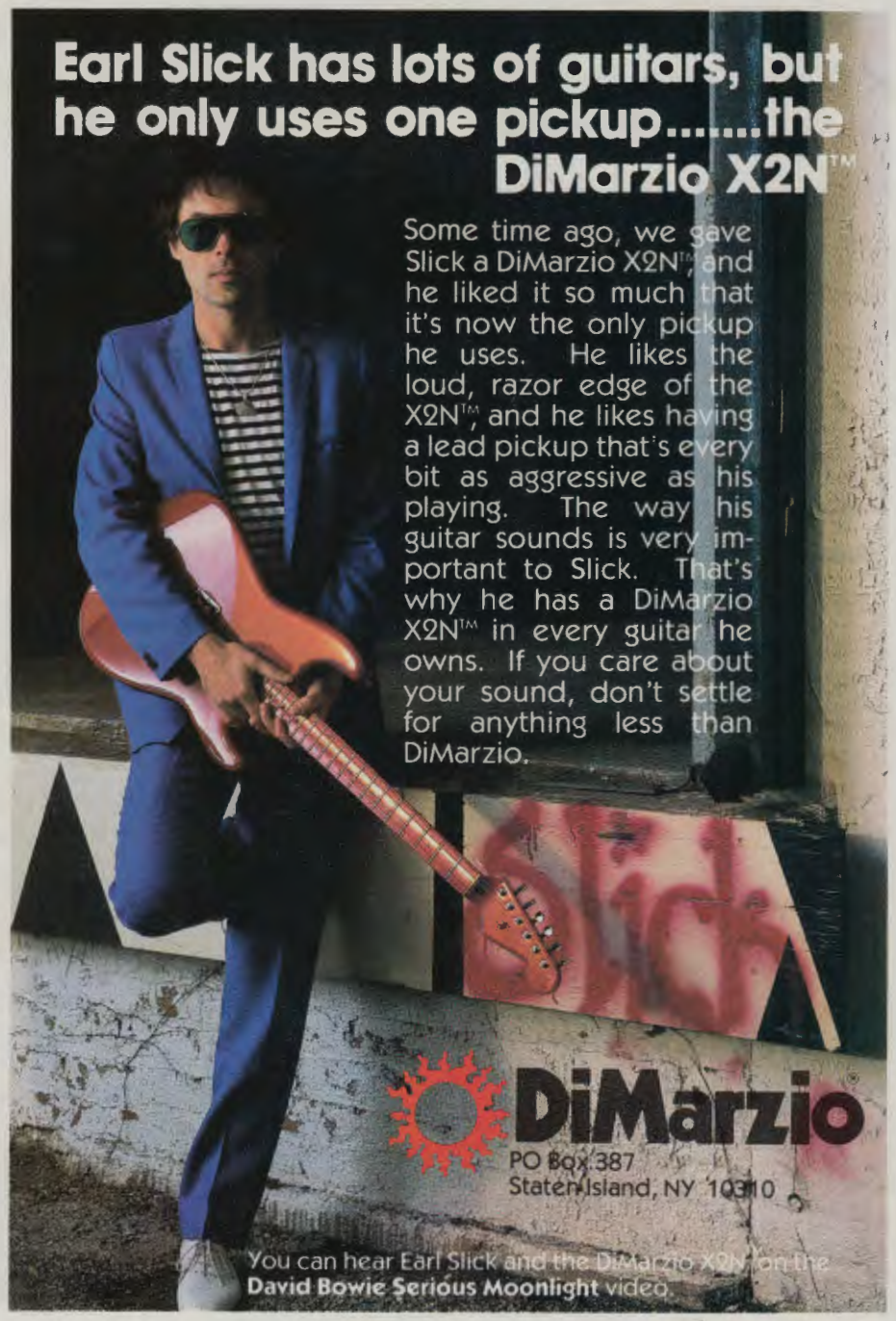

One of the major success stories of 1984 has been the rapid escalation in popularity enjoyed by the Los Angeles heavy metal quartet Motley Crue. When their second Elektra album, **Shout at the Devil,** emerged towards the end of last year, it met with positive reaction from both fans and critics alike, but few could have predicted that it would take off in quite such a big way.

Indeed, at press time, the Lp had sold over one and a half million units, thus affirming the group's high-ranking status in the hard rock world.

DRESSING FOR SUCCESS MOTLEY

by Steve Gett

CRUE

"I feel like a million dollars," Crue's ebullient bassist Nikki Sixx told **GUITAR**, shortly after he'd been informed that **Shout at the Devil** had been certified platinum. "You can't predict things like this. You can work at it and dream about it, but you never know it's going to happen until it does."

The bass player's total elation is certainly understandable, since he actually formed Motley Crue some three and a half years ago. As the principal songwriter, he is very much the driving force behind the band.

Originally hailing from Seattle, Washington, Nikki Sixx (which he claims is his real name) started playing rock 'n' roll when he was 14, although he now confesses that he stole his first instrument.

"A guy I knew asked me if I wanted to play in his band because he figured I looked 'cool,' but I didn't have a guitar," he recalls. "So, I went into a music shop with an empty case, where I asked about an application for work. While I was there, I stuck a guitar in the case and then left, saying, 'Thanks, I'll bring back the application.' I went back to the guy, but then found out that he was looking for a bassist!"

Not to be deterred, the young Sixx sold his stolen six-string and bought a bass guitar. Despite the fact that he took up the instrument somewhat by accident, he claims: "Bass was definitely my destiny. I just loved the feel of it—it's a real aggressive instrument. I picked it up quite quickly and discovered the rudiments by learning from friends and through listening to records. At the time, I was really into glam bands like Sweet, Slade, Kiss, Mott the Hoople and Bowie, as well as heavier groups like Black Sabbath and Deep Purple."

Sixx stayed in Seattle until he was 17, at which point he moved down to Los Angeles, deciding that the city of angels would provide him a far better opportunity to find fame and fortune as a musician. He swiftly landed a daytime job in a music store and at night played in various garage and Top 40 bands.

"I worked my way up until I'd begun to establish a bit of a name for myself," he reflects, "and then I formed a band called London. Our lead singer was Nigel Benjamin from Mott and we actually became quite popular in L.A. We were together for about two and a half years and I got a lot of concert experience because we were constantly gigging. Eventually I got bored with it though and wanted to go onto something heavier."

It was at this juncture that the bassist started laying the initial foundations for Motley Crue. He had a very clear picture of the kind of outfit he wanted to put together and professes: "Although I was looking for a heavier sound, I didn't want to go completely over-the-top heavy metal and have garbage songs. I wanted really catchy tunes, because that's what had appealed to me about Sweet and Slade.

"But, most importantly, I wanted a real honest rock 'n' roll band. I didn't want anything fake or pseudo. Whatever it was, it was going to be true art."

His first recruit was drummer Tommy Lee, whom he'd spotted playing in another L.A. band, called Sweet Nineteen. "The first time I saw Tommy, I thought he was amazing. So I called him up straight away and he agreed to come over. Once we'd been talking for a while, we realized that we both had the same goal—and that was to create something really exciting."

In their subsequent search for a guitar player, Sixx and Lee stumbled across an advertisement in the 'Musicians Available' section of a local paper, which read: "Loud, rude, aggressive guitarist seeks band."

"That immediately caught our attention," the bassist declares, "so we called up and it turned out to be Mick (Mars). Neither of us had met him before, so we invited him over and when he turned up at the door he looked like something right out of ***The Addams Family***!

"He came into my living room with a Marshall stack—I'd already got bass amps and drums in there—and the three of us started blasting out this weird music, looking like scarecrows! After showing him some of the songs I'd been writing, he added his own style and everything just seemed to click."

Born in Indianapolis, Mick Mars had moved to California when he was eight years old. Citing his primary guitar influences as Jeff Beck, Ritchie Blackmore and Michael Schenker, he started playing on the L.A. circuit when he was 14. His pre-Motley Crue bands had included such outfits as White Horse and Vendetta.

"None of those groups had really gotten anywhere," he confesses, "so that's why I put the ad in the paper. I actually got quite a few calls, including one from Sparks, but I had to be honest and tell them that we would never get on. When Nikki got in touch and I went over, I realized that I had found what I'd been looking for."

The guitarist was actually responsible for coming up with the name Motley Crue. As he explains: "When I was in my old band White Horse, we were sitting around rehearsing in someone's living room one day and the bass player came in and said, 'This here's a motley looking crew!' I've always kept diaries and I wrote down that one day I'd use the name for a group I was in. Nikki had wanted to call us Christmas, but when he heard Motley Crue he agreed right away."

Dave Plastik

The last Crue member to join was vocalist Vince Neil. According to Sixx: "One night Mick, Tommy and I went to the Starwood Club, just to hang out and get a drink, and there was a band playing called Rock Candy. Vince was their lead singer and we thought he was pretty good, so after the show

MOTLEY

Mark Weiss

we went backstage and asked him if he was interested in auditioning for us. He said he was, but then he never showed up and almost blew his chances of joining. But a few days later he called up and we got together.

"Motley Crue was officially formed on January 17th, 1981, and we spent the first six months just getting our act together. We always wanted to be the most outrageous band on the block and any money we made from concerts would go back into the stage show. We'd have the biggest drum-risers, the biggest amps, and things just got crazier and crazier, until we were definitely the wildest thing around."

It's crystal clear that right from the outset it was important for the band to make a strong visual impact and one wonders how they came up with their outrageous stage attire.

"Well, all four of us looked basically the same when the band was formed," assesses Sixx. "If we had a little money to spare we'd invest it in stage clothes, but we never really had much cash, so we would wrap ourselves in chains, tape and ripped up shirts. We'd use whatever we could because we simply couldn't afford anything else and it was so weird-looking that it became fashionable. The only difference in our stage clothes nowadays is that we have custom-made rags!"

The Crue rapidly ammassed a healthy following in L.A., but found it practically impossible to secure a record deal.

"The companies just didn't want to know about us," scoffs Sixx. "We shopped a ten-song demo tape around, but the response we got was, 'No, you're too weird.' So, in the end, we pressed it onto vinyl and put it out ourselves."

Motley Crue's debut album **Too Fast for Love** surfaced on their own Leathur Records label at the beginning of 1982 and comprised a collection of punchy hard-rock tunes, which clearly showed the influence of Sweet and Slade. While the production was somewhat rough and

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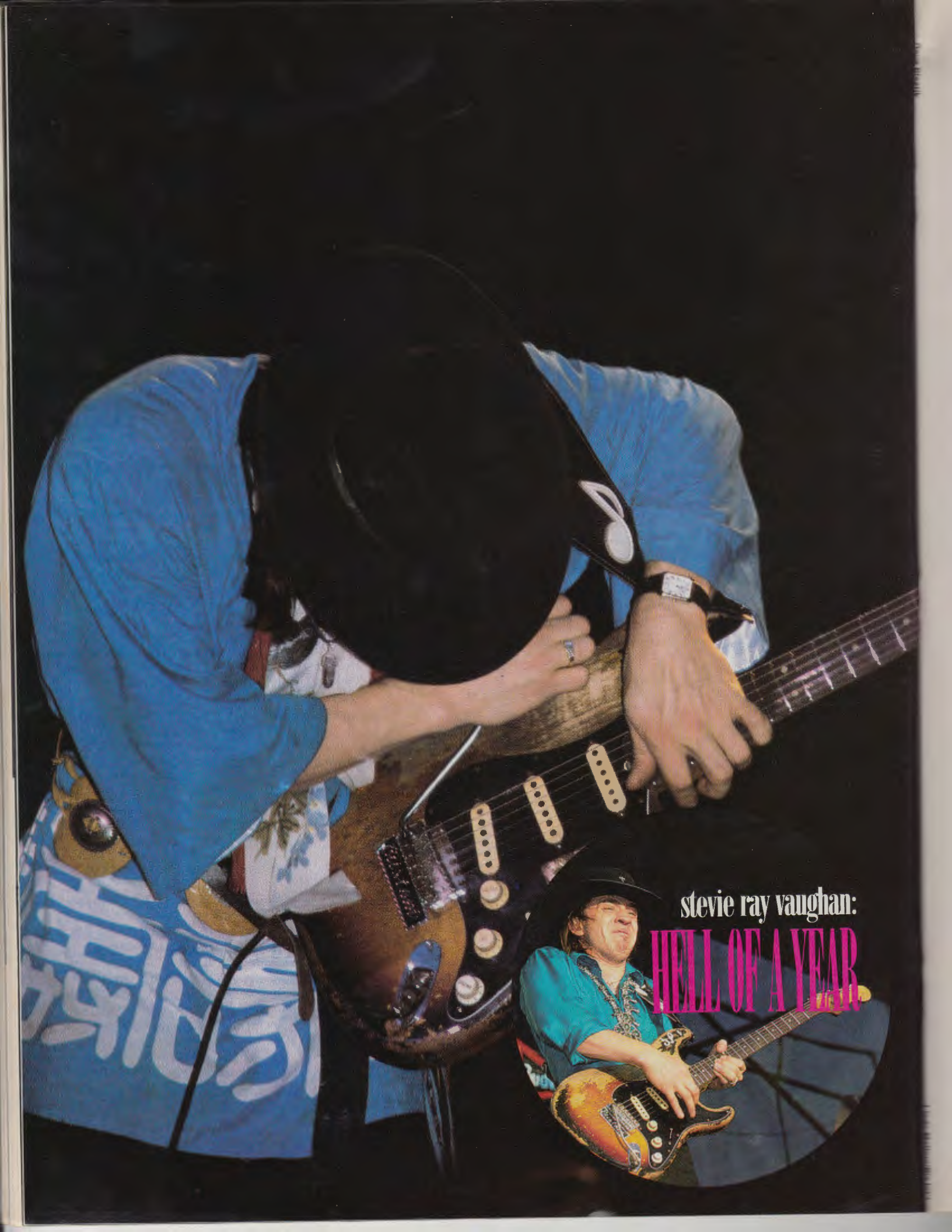


stevie ray vaughan:

HELL OF A YEAR

by Bruce Pollock

When Stevie Ray Vaughan blazed out of Austin last year on his searing blues guitar, optimists everywhere predicted a blues renaissance. Great white hordes of guitar maniacs scaling the mighty E, they could envision, coming out of the woods, the jukejoints, the penitentiaries and mental hospitals, turning this raucous rock 'n' role decade into a latter day 60s. The new Clapton, the new Bloomfield, they were waiting for; the second coming of the Winter brothers, Danny Kalb, Jeff Beck and Jimmy Page.

It didn't happen. In fact, said Stevie Ray has been about the only beneficiary of such down and dirty action. With appropriate homages paid to Jimi Hendrix, Stevie's become a kind of Blues Emissary, taking his act across the country like a rock 'n' roll Miss America. To a new generation of itchy-fingered kids, he *is* the blues; to an older generation he's a taste of something fine that they thought had vanished with the Snow Goose.

"I was already scared of this Sophmore Jinx crap syndrome," says Stevie Ray, captured for an instant in his bus, parked outside the gig. There is an enlarged photo of Hendrix, his god, on one wall, some master cassettes of his sophmore album, **Couldn't Stand the Weather**, on a table up near the driver's seat. It's your classic rock 'n' roll/blues/country bus that might have been used once by Chuck Berry or Charlie Pride or Jimi himself, the vibes surviving in the woodwork, the floorboards, in the power source to which Stevie's tape recorder is hooked.

Tomorrow morning Stevie and Double Trouble (Chris Leyton and Tommy Shannon) head for New York, to catch a plane for Copenhagen, a quick tour of Scandinavia that suddenly fell into place, sandwiched between the latest 7 cities in 6 nights (or was it vice-versa) stint and post-production chores on the new album. Then there was his guitar shootout with Jeff Beck at the record company convention in Hawaii. His electric performance side by side with George Thorogood at the Grammy ceremonies gave another portion of the world notice he'd arrived—even as he left that night for a round of performances. The folks at the Montreaux Festival want him to headline his own night. Albert King wants him to produce his next album. Jimi would be proud. Jim would tell him: *watch out.* I mean, Stevie Ray's got a wife at home he hardly sees, been married five years and she moved back in with her mother. It's a tough road out there: cokeheads, leeches, potholes. Stevie is aware of it.

"All I have to do is keep dealing with it," he laughs. "If I get scared that I'm caught up in it, then I probably am already caught up in it." Outside in the parking lot dusk the bus groupies have begun to collect. Unfortunately, I remember too late that I neglected to leave my car door open so that one might stowaway in the back seat. Up all night, Stevie gradually snaps himself awake under the ministrations of his road manager. Recalling another bluschild out of Texas, Janis Joplin, who once had a year like this, and by the end was reduced to self-parody, Stevie dismisses the thought in his own case.

"Of course, some of that always happens, 'cause of the pressure," he allows. "It's real easy to fall into writing things that'll come out real fast instead of being developed. But I really don't feel that's happened a whole lot to me. I've been caring about this a long time. There's a lot of people around that I respect and I'm getting to be in contact with them all the time. So it's not that much of a problem."

So he's still having fun, he contends, still growing as a player. "I still get chill bumps. That's why I play. Actually, it's easier than I thought it would be, 'cause I used to think about it a lot." That would have been at home in Texas, brother Jimmy Ray on the opposite bed. It was Jimmy who introduced Stevie to Hendrix, one day bringing home **Are You Exprienced?**

"It wasn't even out yet. I don't know how he used to get records way before they were out. I was about eleven or twelve and it was just the coolest thing I'd ever heard in my life. To me it sounded like Albert Collins and Pharoah Sanders at the same time. I was definitely shocked." The influence started that night, soon to become an obsession. "I've come to find out that it was probably him playing on a lot of old r'n'b tracks too," says Stevie Ray, the fan. "He's on a lot of Hank Ballard records. He was with the Isley Brothers on some of their first records. And he's probably playing guitar on the Sly Williams song, *Red Lightning*, off the **Blues in D Natural** collection from 1958. That's some of the meanest guitar I've ever heard in my life. He was incredible. He didn't start off; he would just go." Something like the young Stevie Ray. "It's easy to lose your identity if you get into Hendrix' music as strong as you can," he says. But though he will, on occasion, borrow Jimi's behind-the-back move onstage, Stevie Ray has no fear of being typecast.

"T-Bone Walker came up with all that stuff, probably him and Johnny Watson. T-Bone used to play on his back, behind his head. He was the baddest; he would do all that while he and the band did the splits and he still sounded as laid back as he did."

Now Stevie will be merging with a piece of the same blues history that formed him, when he gets to produce Albert King's next album. "I never would have dreamed I'd be asked to do that," he says, with a dazed Miss America smile. What could he as a producer possibly have to offer an Albert King?

"What I'd want to do is just make him have a chance to sound exactly like himself. The best job anybody could do as a producer is to let musicians sound exactly like they want to instead of laying some kind of sound on them. A lot of music is geared at selling producers instead of music. I'm just waiting for the day when record companies will let their musicians play the kind of music they really want to play again."

When you talk about Albert King, you've got to talk about B.B. King. Stevie Ray Vaughan knows both quite well. "When they used to travel together, they used to bet each

Continued on page 65

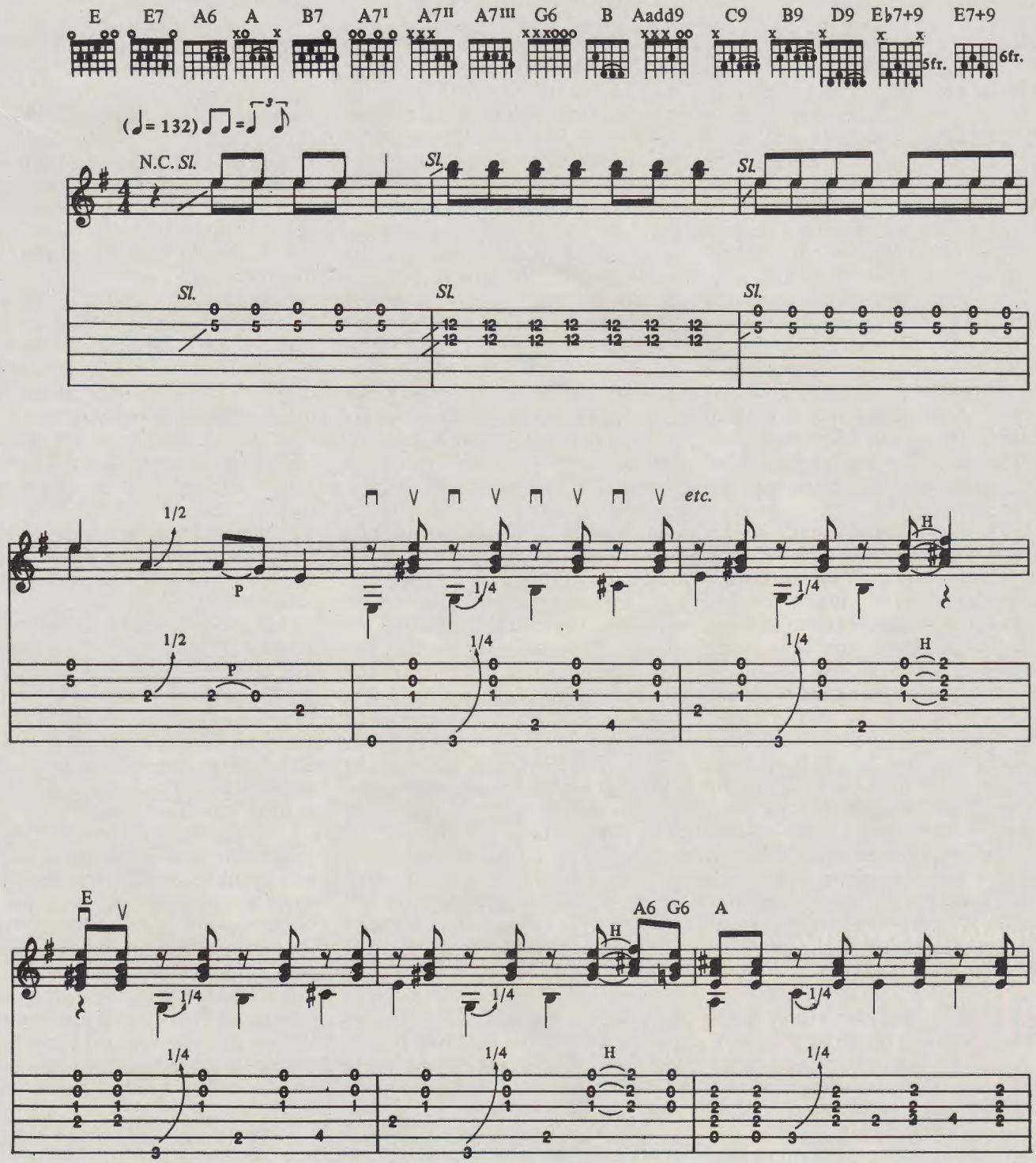
Tablature Explanation See pg. 94

PRIDE AND JOY

As recorded by Stevie Ray Vaughan

(From the album TEXAS FLOOD/Epic BFE 38734)

Words and Music by
Stevie Ray Vaughan



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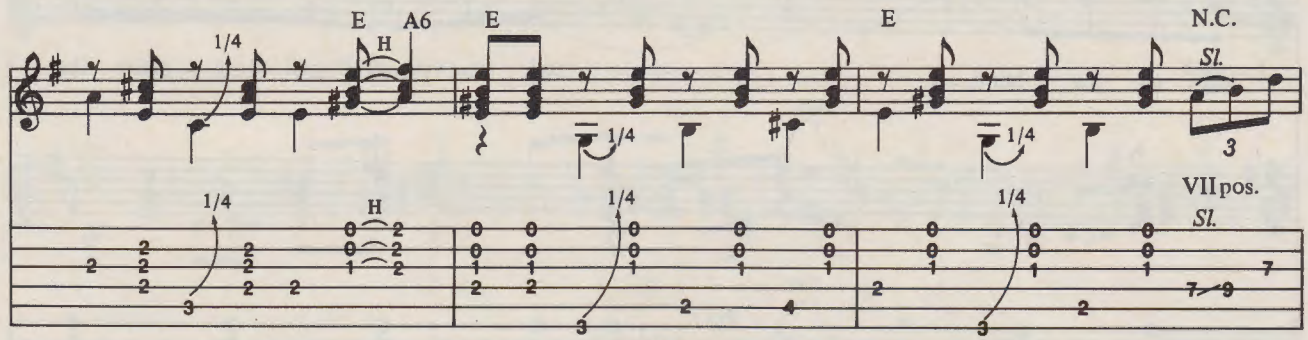
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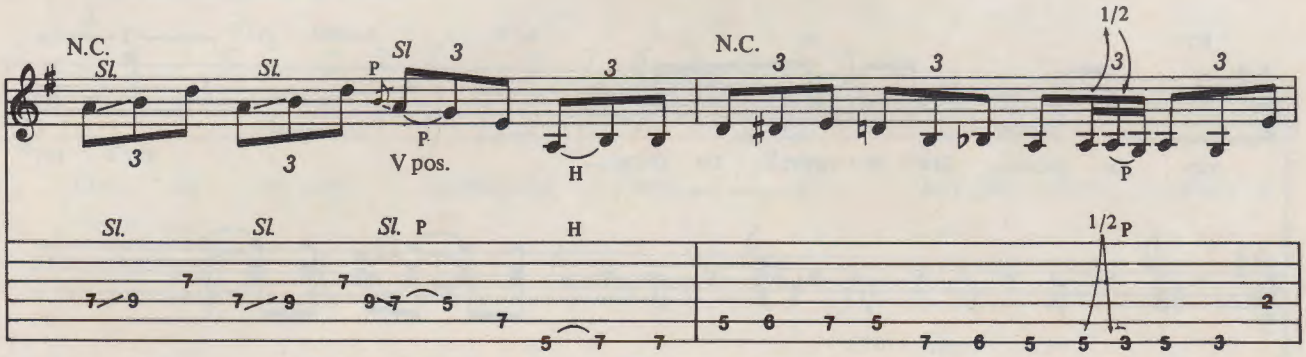
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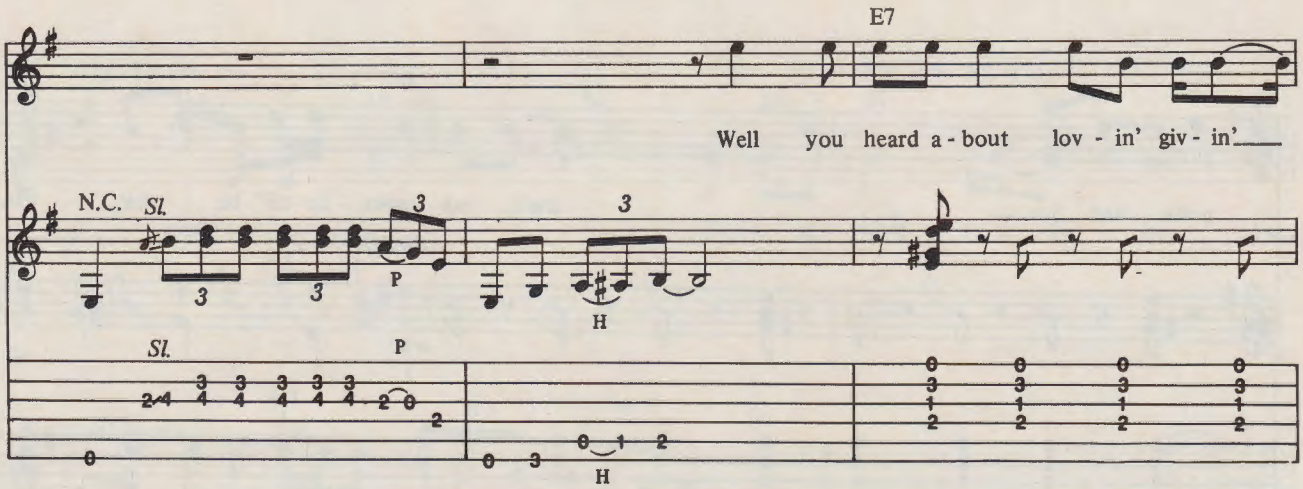
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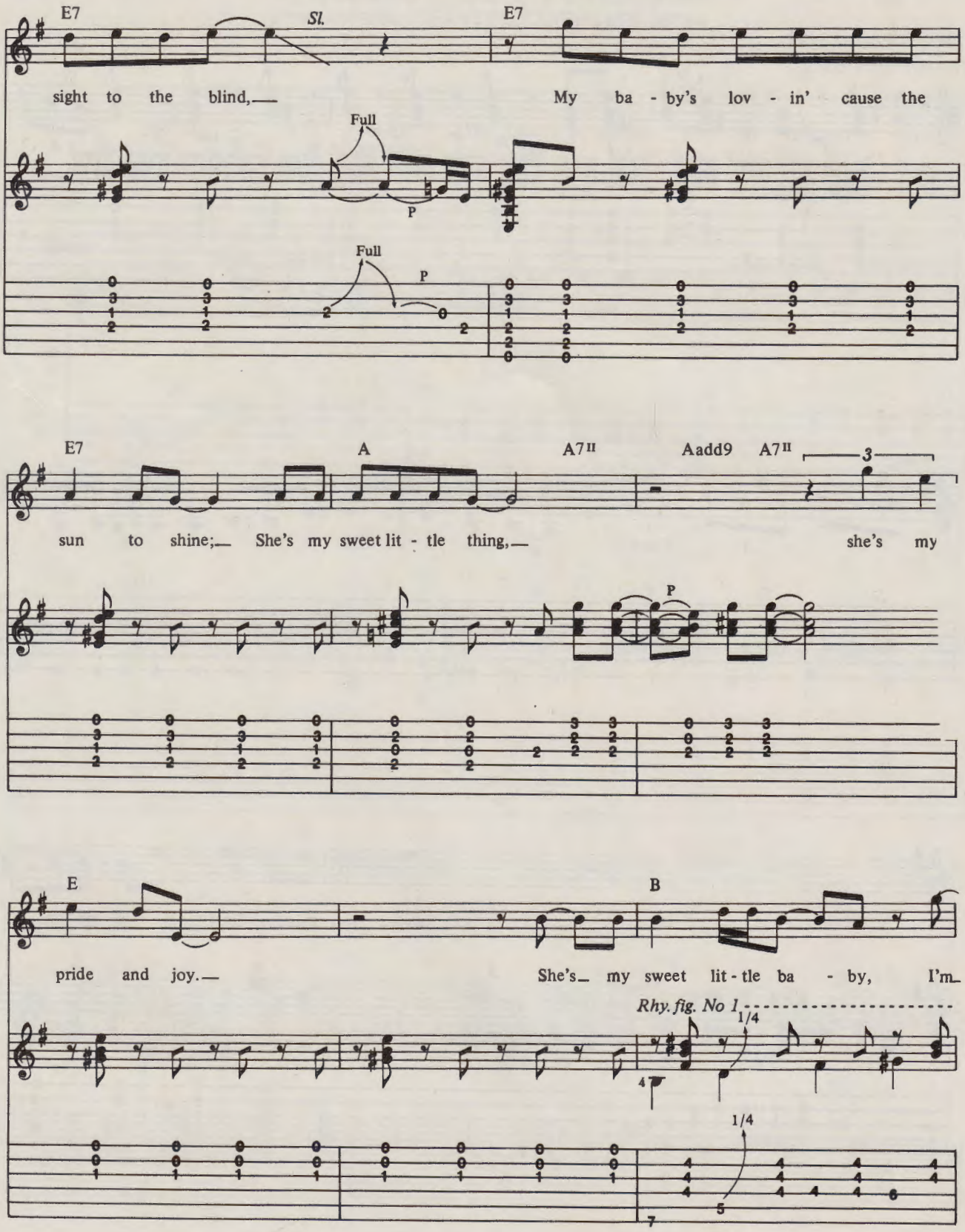
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3
sun to shine;— She's my sweet lit - tle thing,— she's my
P
E
B
pride and joy.— She's— my sweet lit - tle ba - by, I'm—
Rhy. fig. No 1
1/4
1/4

A E A6 N.C.

her lit - tle lov - er boy. Yeah, I

Sl. Sl. P

Same rhythm figures as Verse 1

E *etc.*

love my ba - by, my heart and soul, love like ours a - won't - a

A A7II Aadd9 A7II

ev - er grow old. She's my sweet lit - tle thing, she's my pride

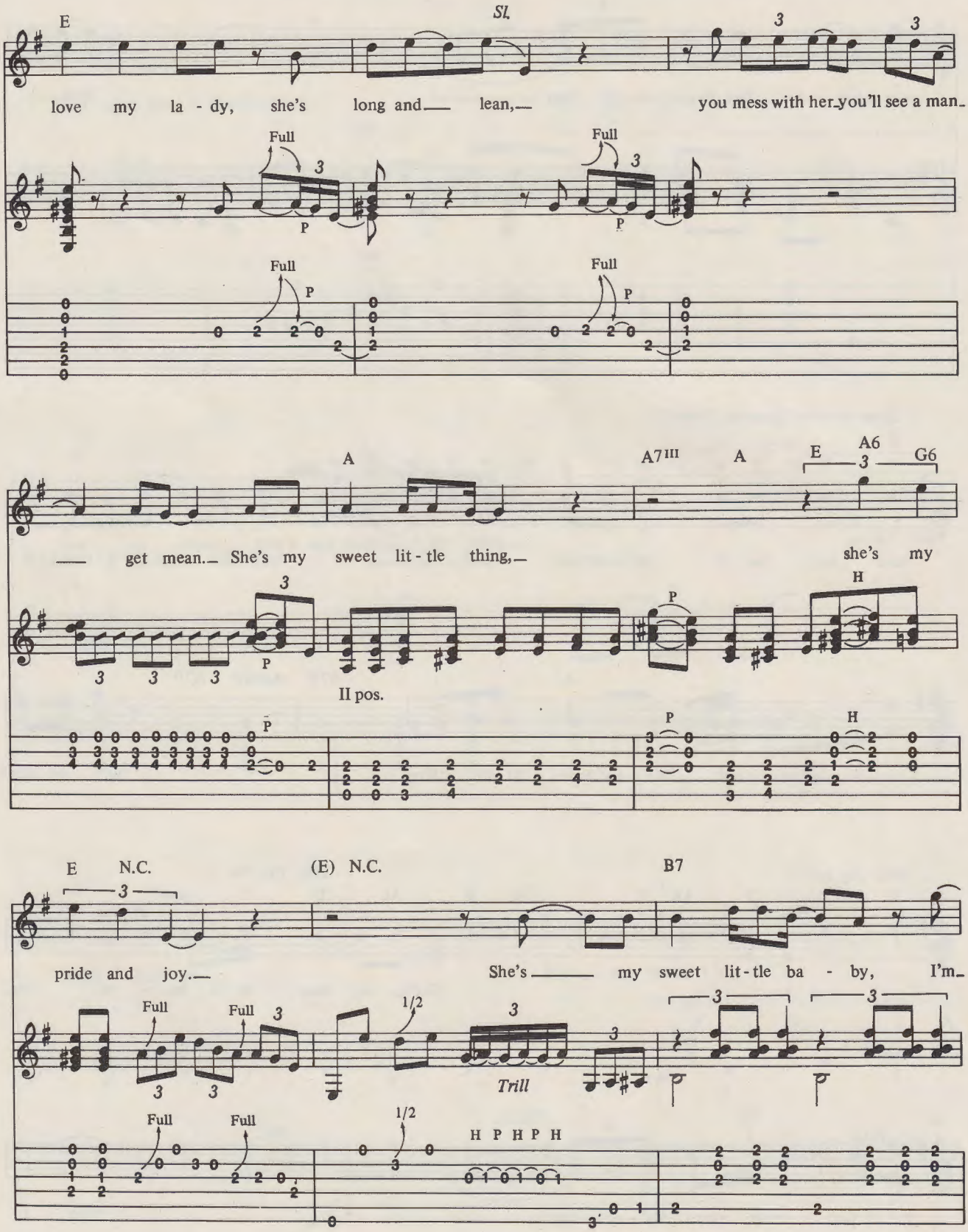
Rhy. Fig. No. 2 *Rhy. Fig. No. 1*

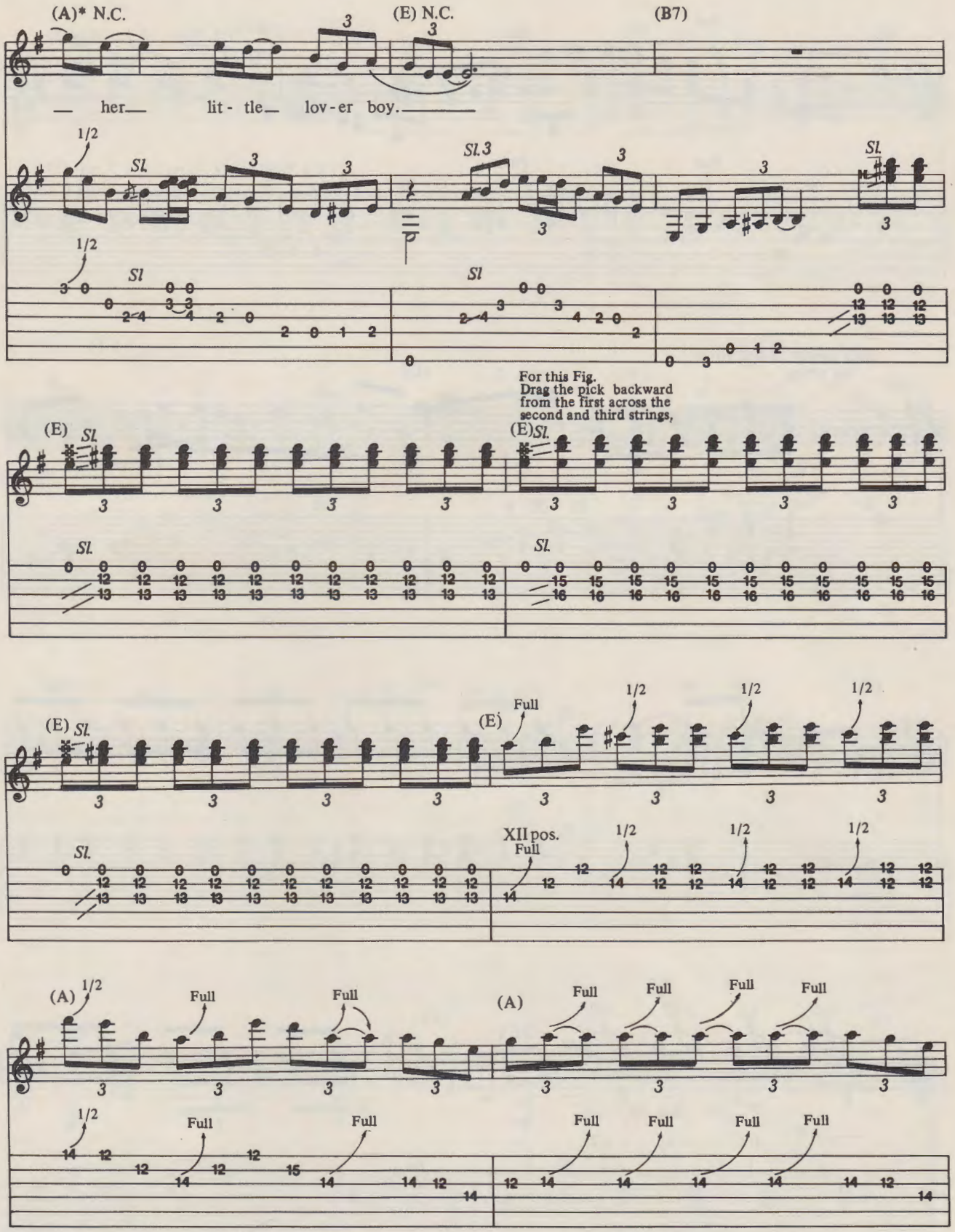
E A6 E A6 E A6 E A6 B7

and joy. She's my sweet lit - tle ba - by, I'm

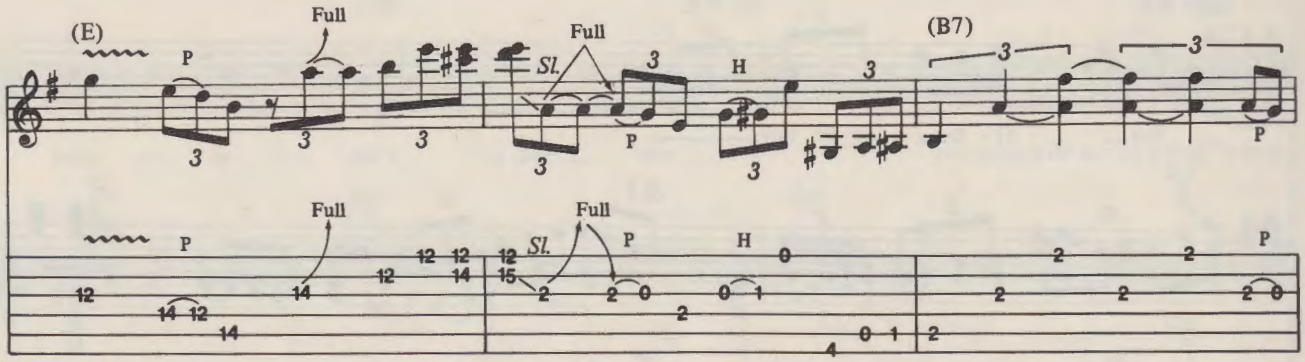
N.C. *Fill No. 1* N.C.

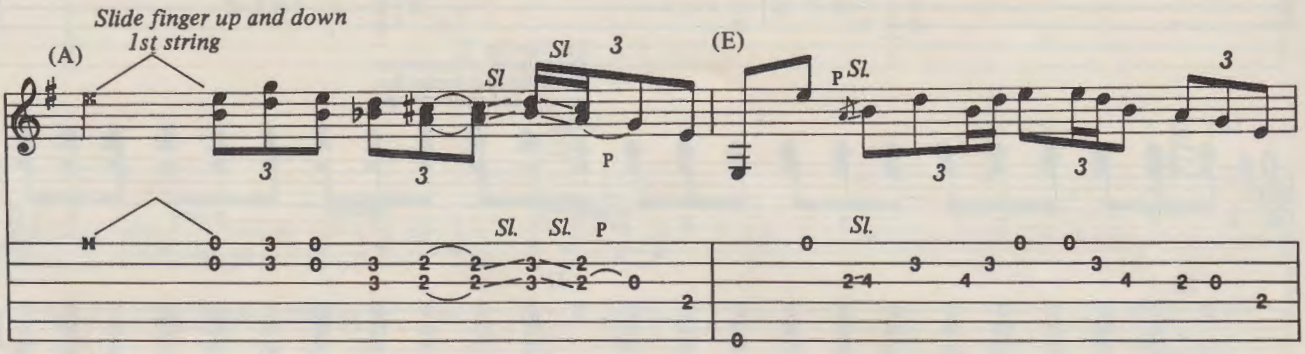
her lit - tle lov - er boy. Yeah, I

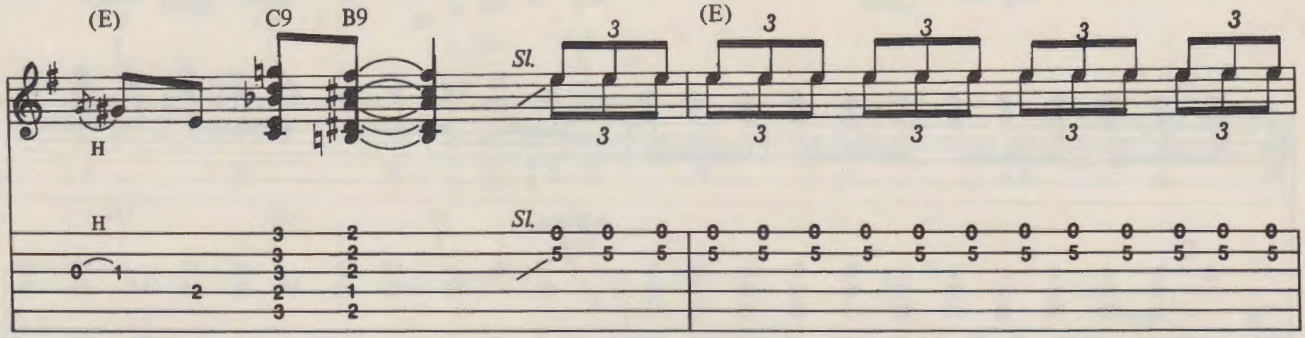

E
Sl.
love my la - dy, she's long and lean, you mess with her you'll see a man
Full
P
A
A7III
A
E
A6
G6
get mean. She's my sweet lit - tle thing, she's my
H
II pos.
E N.C.
(E) N.C.
B7
pride and joy. She's my sweet lit - tle ba - by, I'm
1/2
Trill
H P H P H

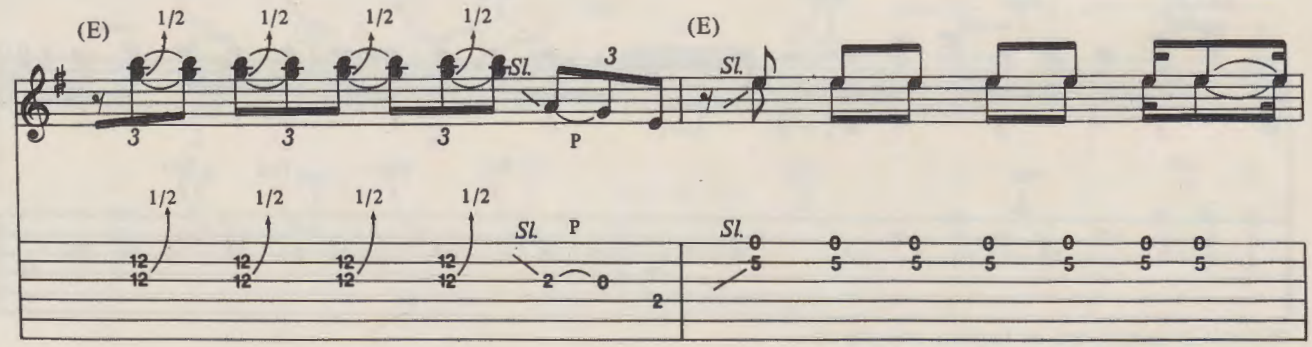


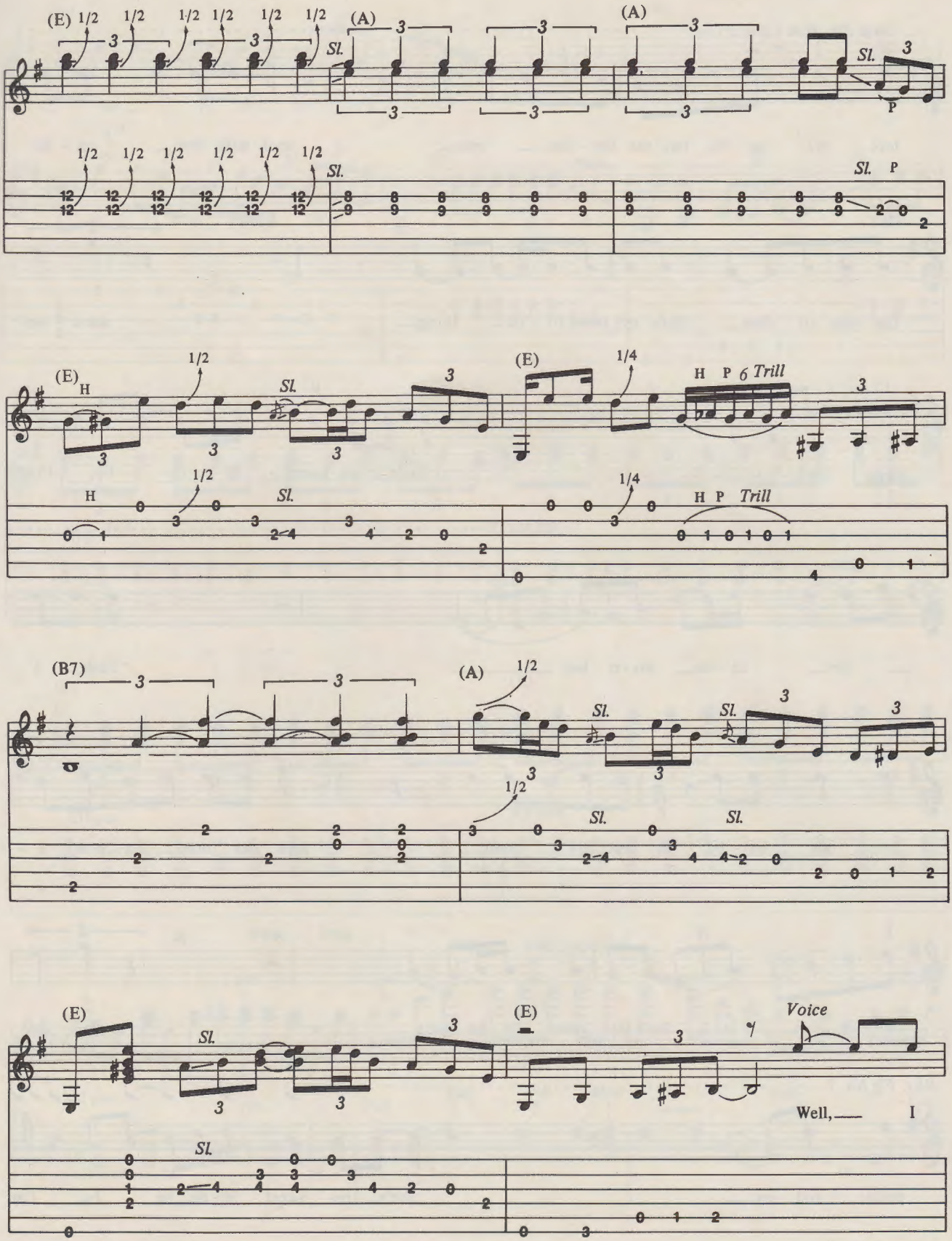
*Chords in parentheses are implied, not played.

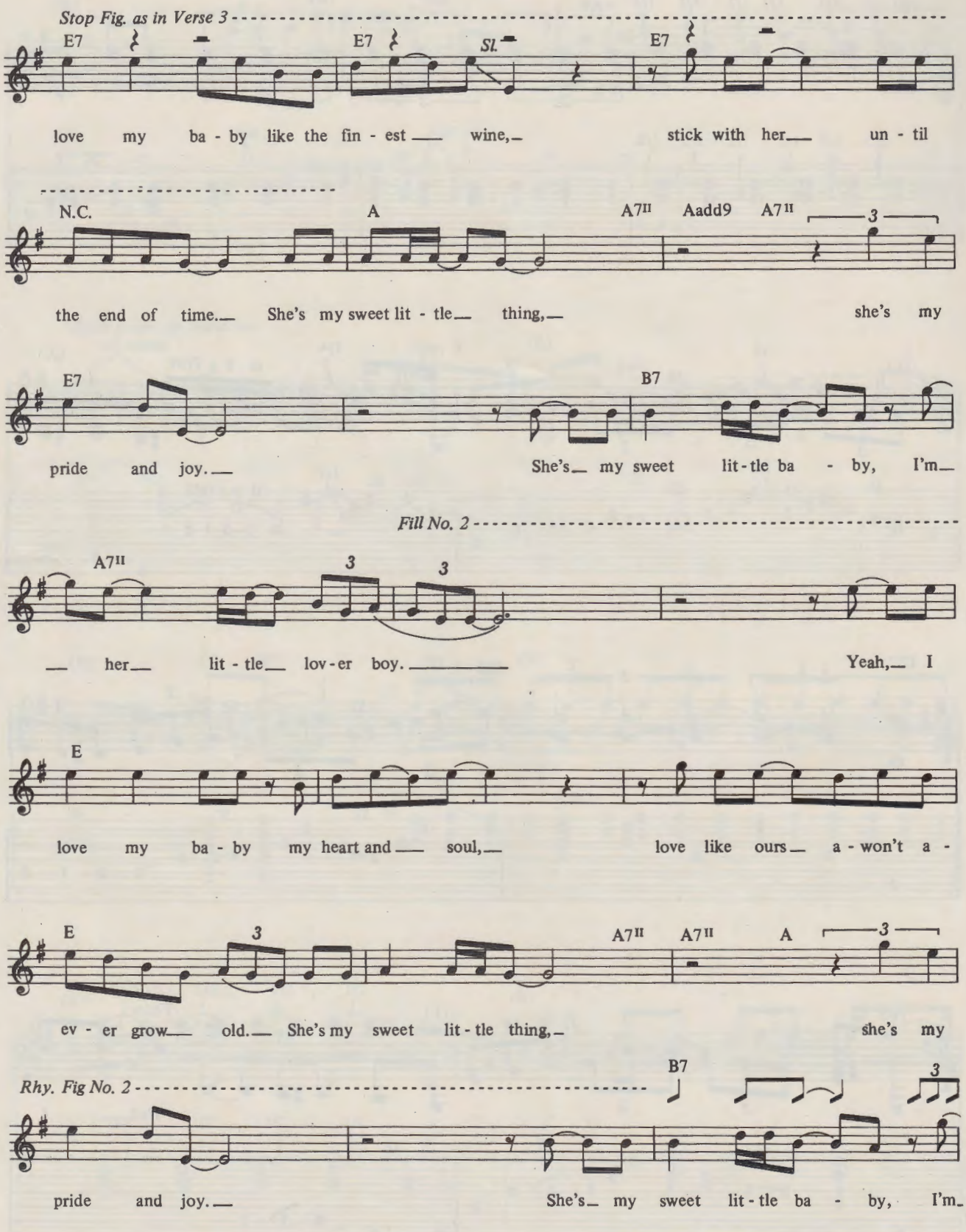

(E)
Full
P
Sl.
H
(B7)

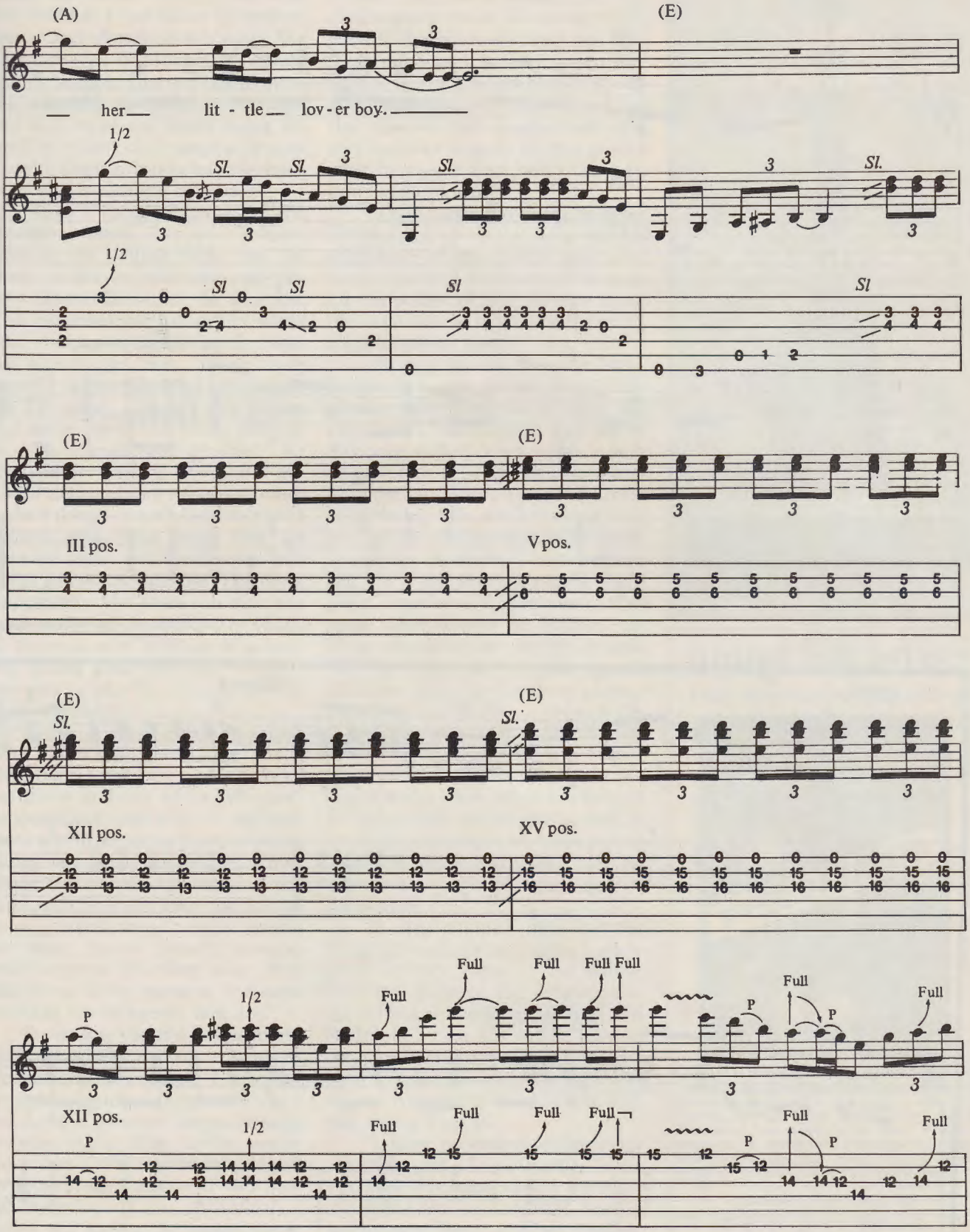

Slide finger up and down
1st string
(A)
Sl
(E)
P
Sl.

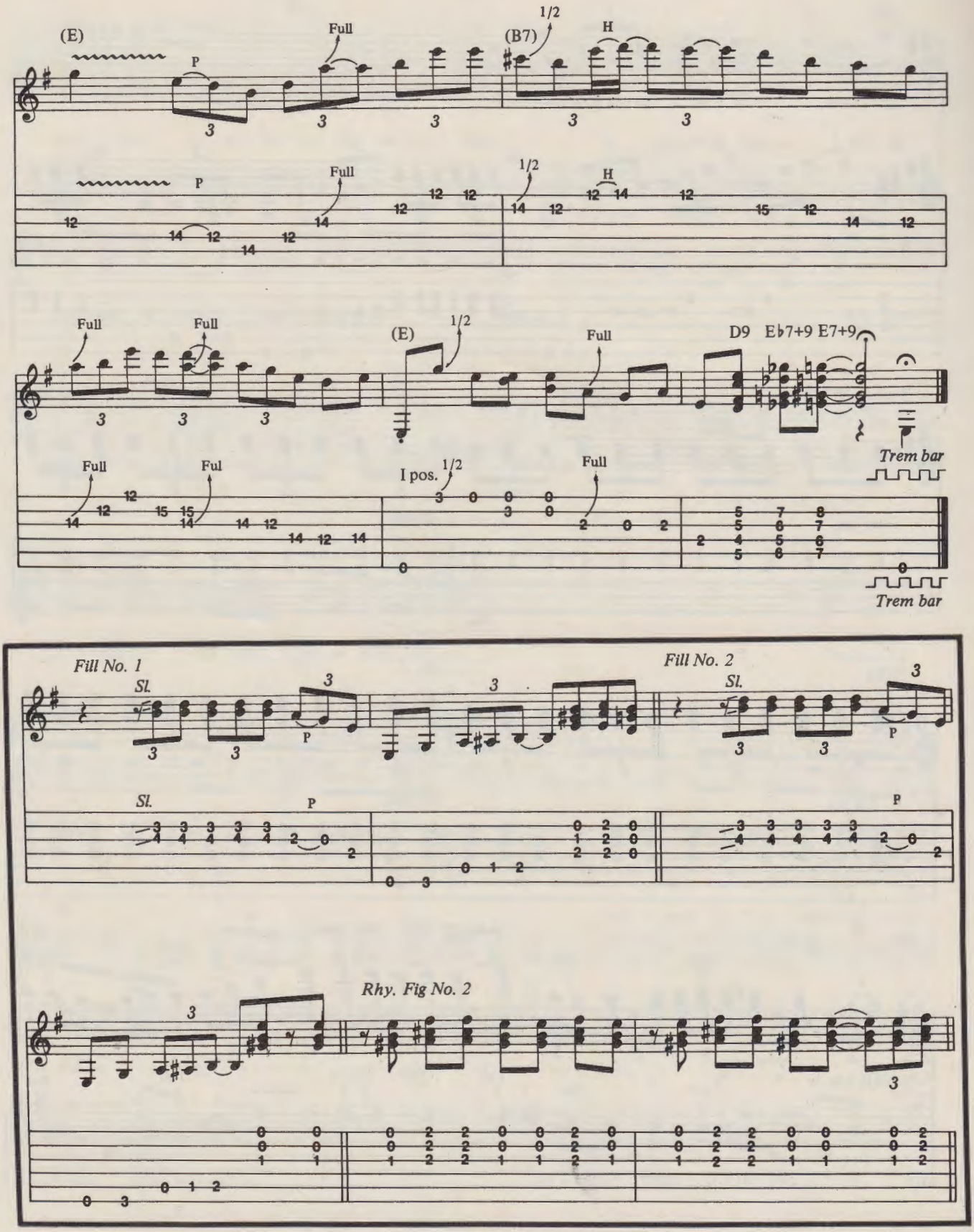

(E)
C9
B9
H
Sl.


(E)
1/2
Sl.
P


(E)
(A)
(A)
Sl.
P
(E)
H
Sl.
(E)
H P 6 Trill
H P Trill
(B7)
(A)
Sl.
(E)
(E)
Voice
Well, I


Stop Fig. as in Verse 3
E7
E7
Sl.
E7
love my ba - by like the fin - est wine, stick with her un - til
N.C.
A
A7II
Aadd9
A7II
3
the end of time. She's my sweet lit - tle thing, she's my
E7
B7
pride and joy. She's my sweet lit - tle ba - by, I'm
Fill No. 2
A7II
3
3
her lit - tle lov - er boy. Yeah, I
E
love my ba - by my heart and soul, love like ours a - won't a -
E
3
A7II
A7II
A
3
ev - er grow old. She's my sweet lit - tle thing, she's my
Rhy. Fig No. 2
B7
3
pride and joy. She's my sweet lit - tle ba - by, I'm


(A)
(E)
her
lit - tle
lov - er boy.
1/2
Sl.
Sl
(E)
III pos.
V pos.
XII pos.
XV pos.
P
Full


(E)
P
Full
(B7)
1/2
H
Full
1/2
H
Full
Full
(E)
1/2
Full
D9 E♭7+9 E7+9
Trem bar
Full
Ful
I pos.
1/2
Full
Trem bar
Fill No. 1
Sl.
P
Fill No. 2
Sl.
P
Sl.
P
P
Rhy. Fig No. 2

Continued from page 53

other a bunch of money as to who was going to be the baddest. Albert's sassier and slower. I don't mean that he's behind; I just mean his style is sassier and slower. B.B.'s more like a Django-style of playing. It's a well-known fact that Django was his man. B.B. was a Django freak. Both Albert and B.B. read and write music incredibly. Albert can't necessarily read or write English, but he has a serious, deep understanding of music."

After a couple of years in the spotlight, Stevie Ray and Double Trouble are getting there, too. As hectic as life on the road can get, they always find time to practice. This surprises me, in an era when most rockers prefer to let the slips fall where they may, taking their practice licks in front of the kids in the $15 seats. "There's new things that come out of you when you just play by yourself and practice," he says. "When we sit down and rehearse as a band with nobody around, we find things that we wouldn't have noticed about our songs that we need to clean up. Technique and things always take practice. The more you practice, the more you play, the more you've got to work with. That's all there is to it. Practice is mainly just tuning into your ears. It gives you time to play by yourself instead of on the stage."

Once on stage even the sound man has some input. "He has a different perspective 'cause we're not there in front of us. We can't see ourselves, and a lot of the time tones are different up front. Usually things will be more brittle. From where we're standing, 'cause of the amps, you've got to lower or change tones, 'cause it doesn't sound exactly the same. Sound doesn't develop until it gets a few feet away. You can't hear it the same as someone standing ten or twenty feet out."

Stevie Ray's sound has been enhanced lately by a Leslie and a new Howard Dumble amp. "I love the set-up I'm using right now, when I get the mix between the two things working right. The Leslie pretty much has a real consistent volume on it, and the Dumble, if you play soft, eases up. If you hit it hard, it comes out louder. So sometimes it comes out sounding like you've got an organ player.

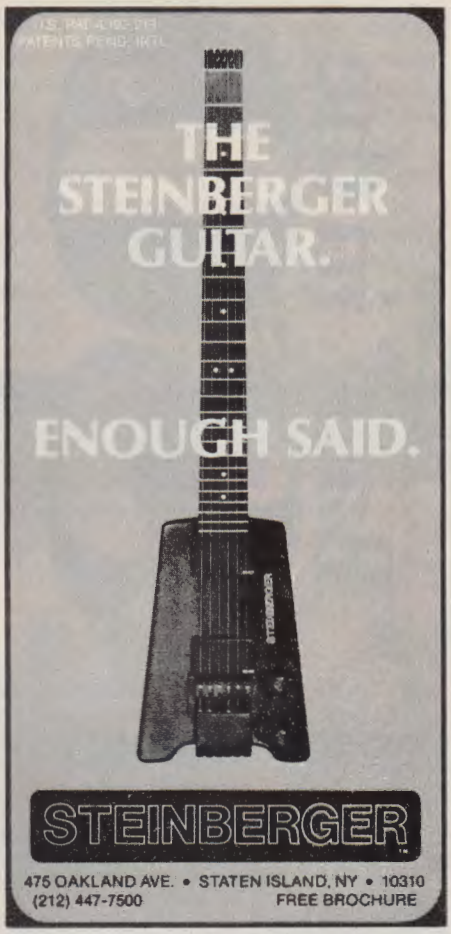
"The Dumble was real cool. But I made a mistake when I had Howard build it with the knobs on top. I didn't realize that would make the chasis upside down. He usually builds it with the tubes sticking up. If I leave mine on very long it gets hot. One of the things that blew me away about the first one that I used was that it never even got hot and we'd run it all day long on 10. But genius over here had him build the new one upside down."

Making sure no such mistakes of omission or commission mar his sophmore album, Stevie goes over the mixes until he can hear them in his sleep. But all he'll divulge about the contents is that "My brother's on a couple of tracks."

Oh yes, Jimmy Ray, the older brother back in Austin who's still plowing the same forty with the Fabulous Thunderbirds that Stevie Ray once walked down, with a bunch of unsuccessful local bands, seems like years and years ago. Now Stevie is out being Miss America and Jimmy's home with his record collection. "Someday soon the Thunderbirds will get a gig from a record company," says Stevie Ray earnestly, "because they should be listened to. They shouldn't be sitting around with no deal at all." Neither should the blues guitarists out there waiting for a foot in the door. "We just got to get the door open a little wider, so they can get deals," says Stevie. He needs them, after all, to take the Great White Blues Hope burden off his shoulders exclusively, spread it around to a couple of other broad backs, so Stevie Ray might then be able to see his wife again one of these days.

If not, or until the day the Vaughan brothers can join such other great brother teams as the Winter brothers (Johnny and Edgar) and the Schenker brothers (Michael and Rudolph) Stevie Ray will be playing the music he knows and loves the best, without complaint, without restraint. No need to worry about him ever going Top 40.

"I have no desire to drop any roots," he said. "I can see what Eddie Van Hälen is doing, and I think it's incredible how he does that. But I'd just as soon listen to Albert Collins, 'cause what I listen to the most and keep in mind the most is soul. That's why I play in the first place." ■



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Bass in the 80s

by Tom "T-Bone" Wolk

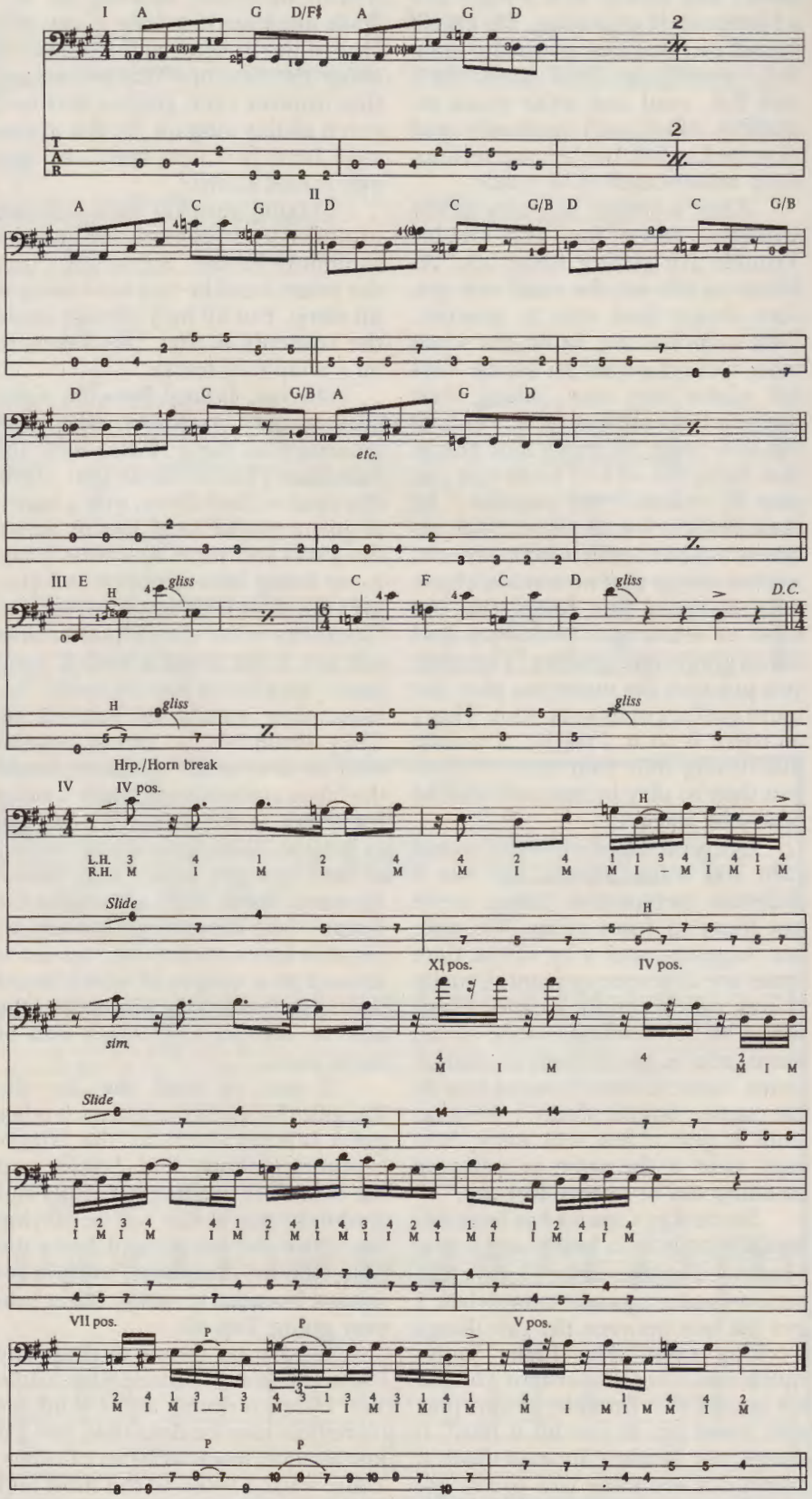
Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, *is available from the Amsco Music Publishing Company.*

A record which broke fast last spring was Huey Lewis & the News', *I Want a New Drug*. Gotta put the headphones on for this one, the bass is too frickin' low in the mix. Why play your ass off on a track only to have it buried in the mix by a lame engineer? Hit records begin and end with the bass, so get with it behind the board!

Mario Cipolina appears to have doubled this hooky part with a synthesizer, as did the Romantics' Mike

I WANT A NEW DRUG

Words and Music by
Chris Hayes and Huey Lewis



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Skill on *Talking in Your Sleep*, but it comes off as an upbeat, rockin' bass line, not a stiff "techno-synth" line.

As I've said before, classic bass lines are truly timeless and when I listen to Cipolina's part, I hear all kinds of influences. Could this be borrowed from Little Richard's 1957 gem *Lucille*? How about McCartney's line from *Birthday* on the Beatles **White** album or maybe Them with *Gloria*. The tune's chord structure (I-VII-IV) is very similar to Stevie Wonder's *Boogie on Reggae Woman*. It's a progression that's been used over and over. What Mario has done is to stick to the basics and create a real hooky bass line using straight eighths, roots and thirds. Let's play staff 1.

You substitute the third (F#) on the first D chord (bar 1) then play the root in bar two. In bar five, the I-VII-IV progression is anticipated early by playing the C and G chords instead of G and D, which is what your ear would expect. Neat! See staff 2.

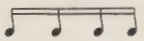
Almost sounds like it modulates here, but don't let your ear fool you. You're only moving to the IV chord. There's a little twist in the bass line adding an eighth note rest every fourth beat, then back to the A chord three bars later. See staff 3.

Notice the pretty simple release; just an "E" octave with a hammer on beat two. You'll have to change positions a little quickly here. Now something new, two bars of 6/4. It's simply six beats to a measure instead of four, with each beat given a quarter note value. You could say that's the same as three bars of four because the total is still 12 beats. But if you listen to the drums and keyboards, you hear they dictate that the chord feel changes after six beats. See staff 4.

Now for the real fun. You saw it a few issues back in the guitar section of the magazine, but I thought it would be fun to look at the harmonica/horn break in bass clef! CHECK IT OUT! Have you ever seen more sixteenth notes? If you master this you'll be ready for Stevie Wonder's *Sir Duke*.

For those of you still a bit shaky on sixteenth notes, it's just another subdivision of eighth notes Two sixteenths equal one eighth (♫ = ♪); four sixteenths equal one quarter (♬ = ♩); and dotted eighths followed by one sixteenth really look like (♪ ♪). Just remember to count one EE an A, two EE an A, etc. It's easy. See staff 5.

ONE EE AN A



Start off very slowly and build to Huey's tempo. There's lots of stretches in the fingerings I've notated, so stick to the positions and watch the sixteenth-note triplet hammer in bar seven. I'll be home woodshedding this one with you.

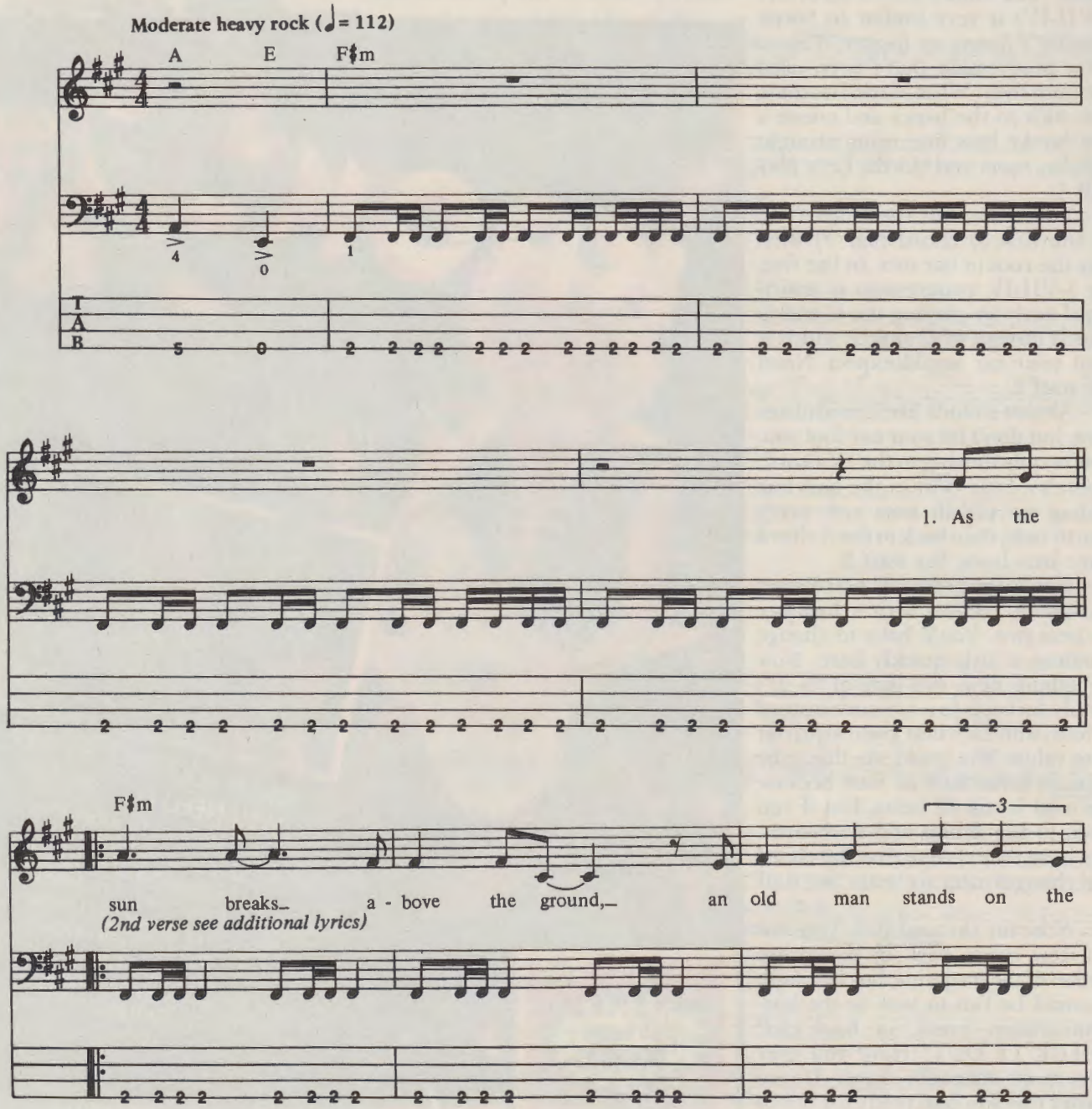
Before I sign off I want to acknowledge all of the great letters I've been getting from you. I'll get to your requests sooner or later. John Entwistle, John Paul Jones and Geddy Lee fans hang in there. Keep rockin' and I'll see you on MTV. ■

Tablature Explanation See pg. 94

Bass Line for FLIGHT OF ICARUS

As recorded by Iron Maiden
(From the album PIECE OF MIND/Capitol ST12274)

Words and Music by
Adrian Smith and
Bruce Dickenson



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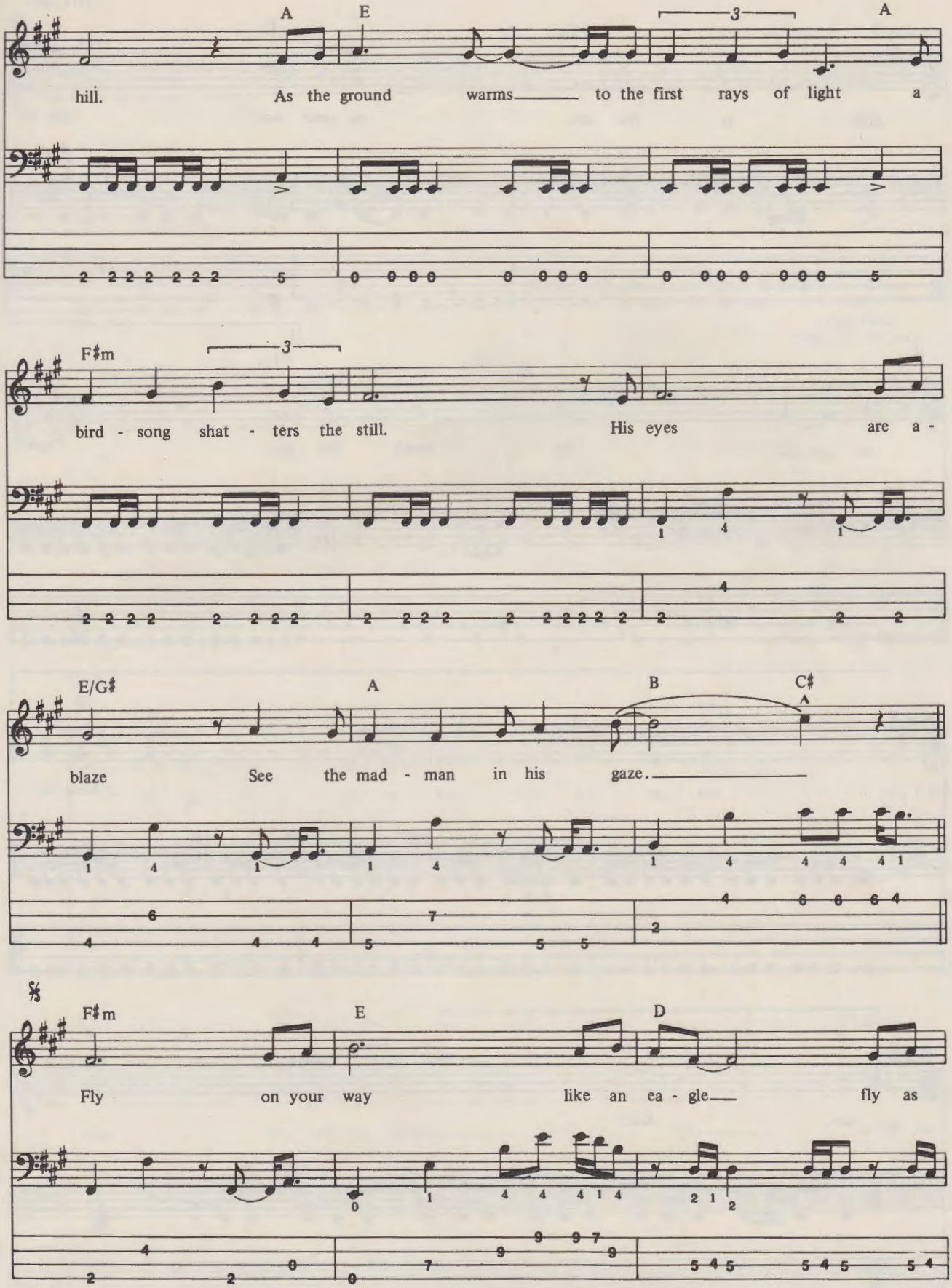
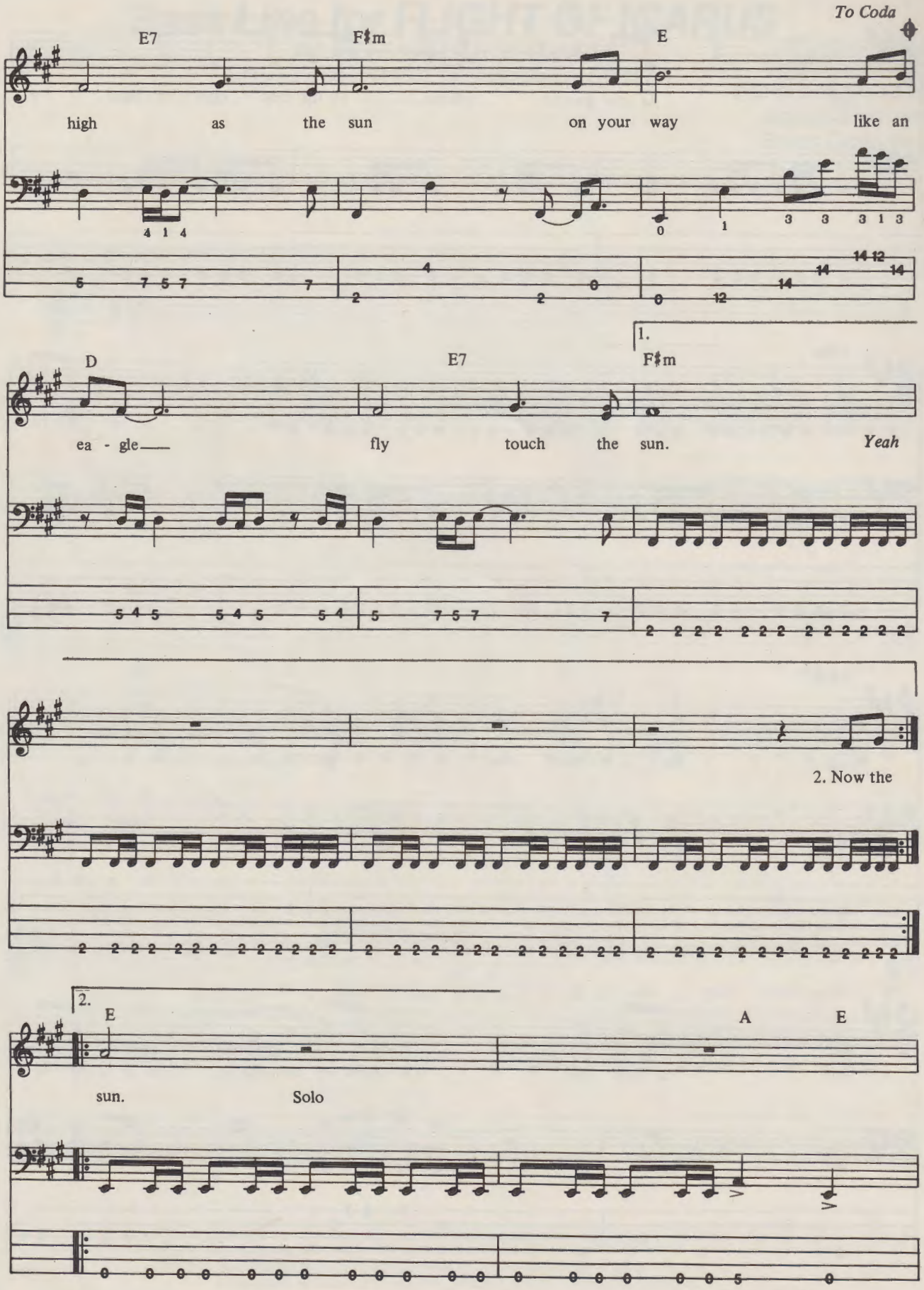
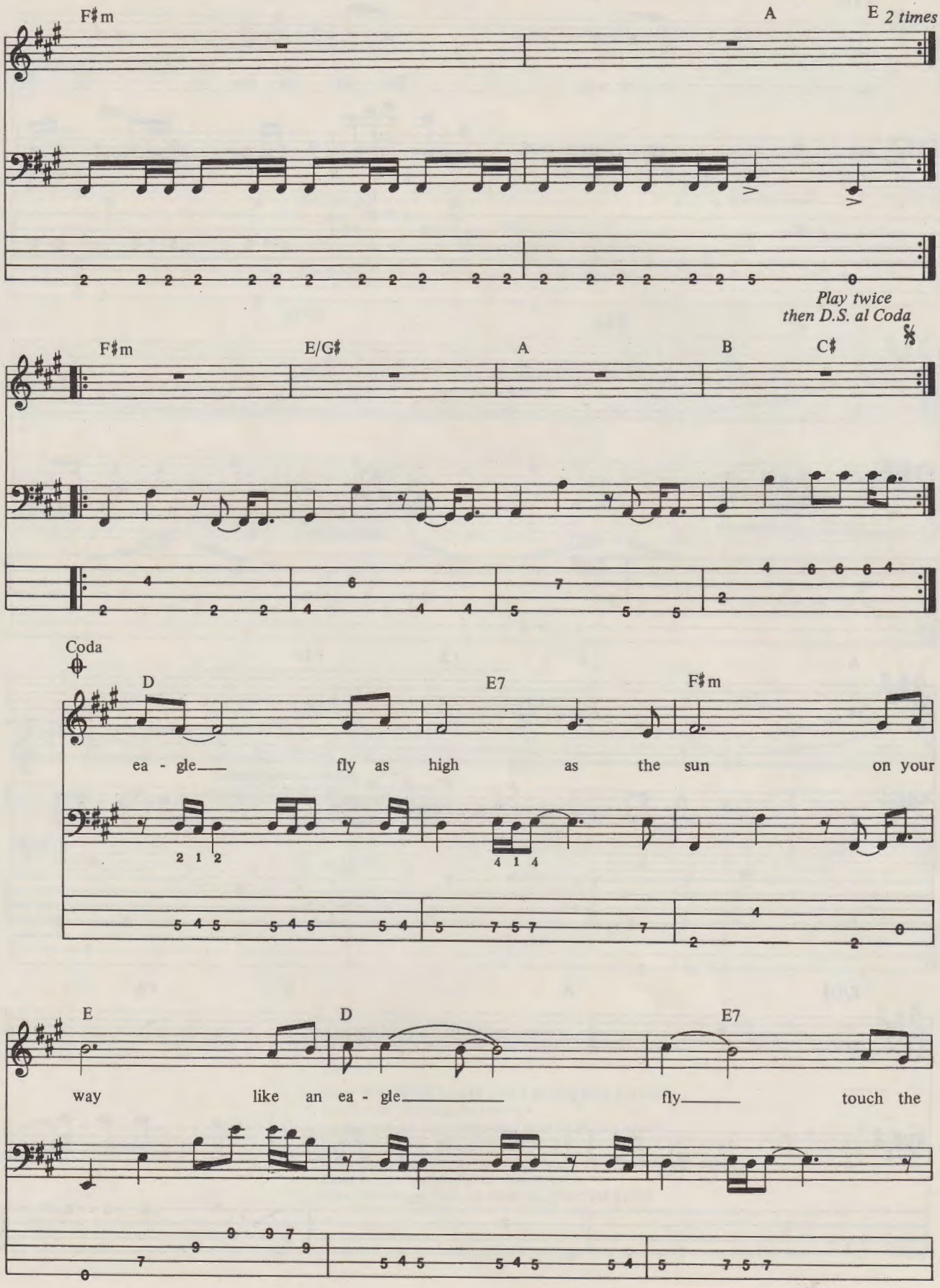
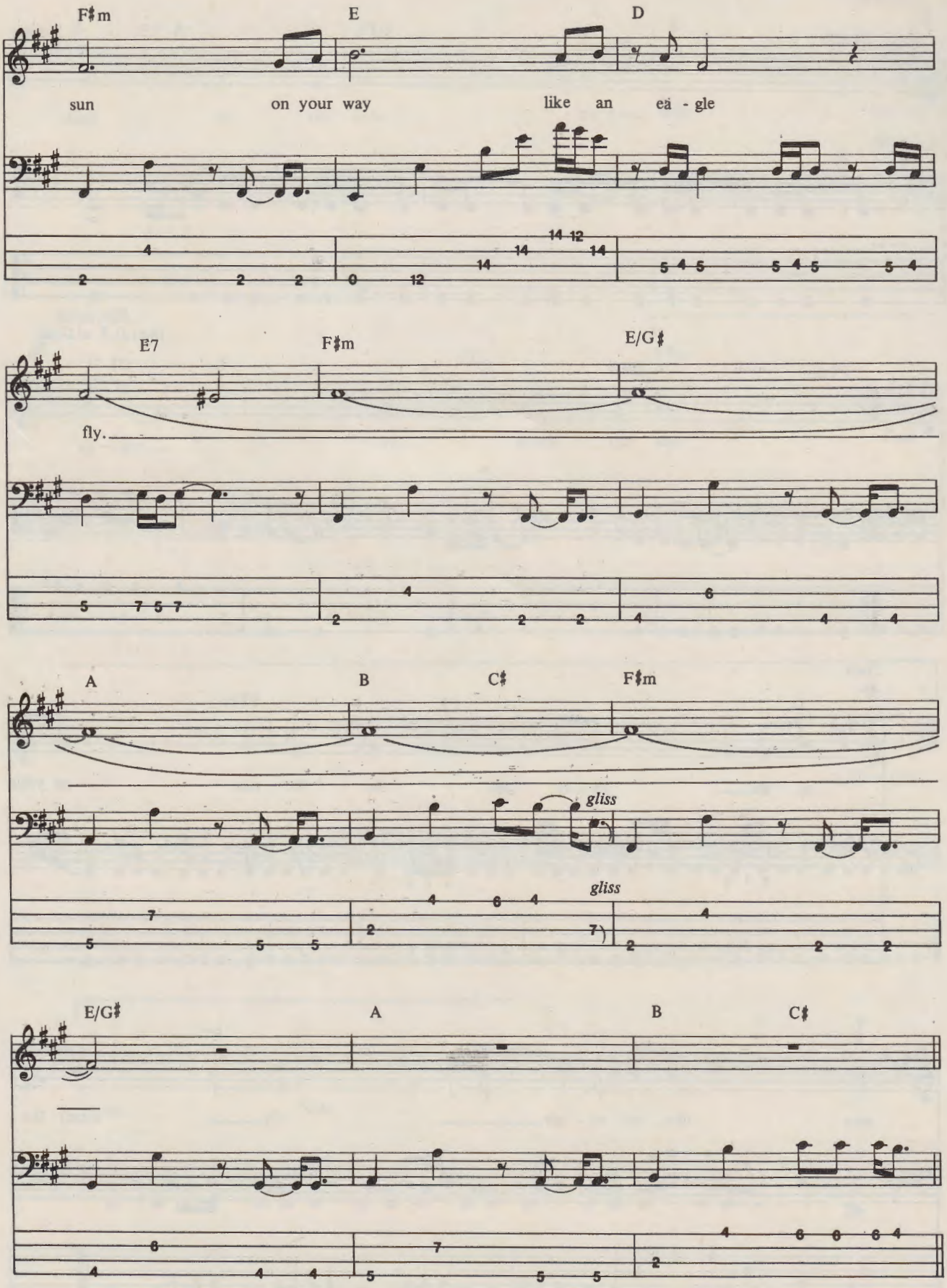
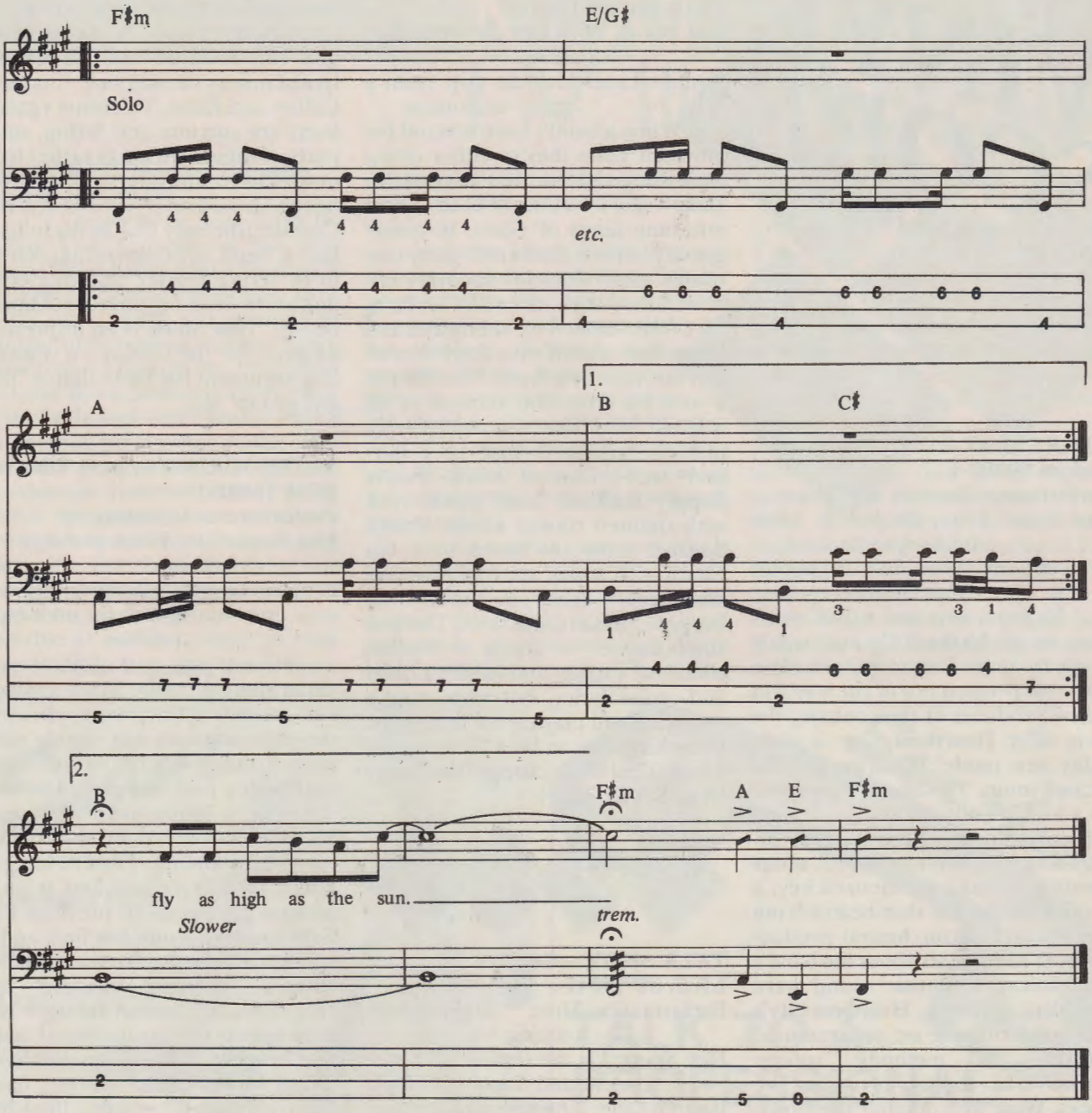

A E A
hill. As the ground warms to the first rays of light a
F♯m
bird - song shat - ters the still. His eyes are a -
E/G♯ A B C♯
blaze See the mad - man in his gaze.
F♯m E D
Fly on your way like an ea - gle fly as


To Coda
E7
F♯m
E
high as the sun on your way like an
D
E7
F♯m
ea - gle fly touch the sun.
Yeah
1.
2. Now the
2.
E
A
E
sun.
Solo


F♯m
A
E
2 times
Play twice
then D.S. al Coda
F♯m
E/G♯
A
B
C♯
Coda
D
E7
F♯m
ea - gle
fly as high as the sun on your
E
D
E7
way like an ea - gle
fly
touch the


F♯m
E
D
sun
on your way
like an
ea - gle
E7
F♯m
E/G♯
fly.
A
B
C♯
F♯m
gliss
gliss
E/G♯
A
B
C♯



Additional lyrics:

Verse 2

Now the crowd breaks and a young boy appears,
Looks the old man in the eye,
As he spreads his wings and shouts at the crowd,
in the name of God, my father, I fly.
His eyes seem so glazed as he flies on the wings of a dream.
Now he knows his father betrayed.
Now his wings turn to ashes, to ashes his grave.

THE VINYL SCORE

BUZZ MORISON

HEARTBEAT CITY—The Cars
Elektra 60296-1
Performance: Smooth and glossy
Hot Spots: *Drive, It's Not the Night* and *Looking for Love*
Bottom Line: Shouldn't disappoint Car fanatics

It's been two and a half years since we got **Shake It Up** and its title single from this Boston quintet. Now, with solo projects out of the way and a new producer at the controls, the Cars offer **Heartbeat City**, a slick, shiny new model featuring ten Ric Ocasek songs. The album is powered by a highly-polished engine, featuring prominent electronic dressings—each of these pop-rock songs about girls has a synthesized key, a shiny little bauble that beams from the atmospheric/orchestral productions. If complaints about the band's mechanical, formulaic sound were prevalent in the past, **Heartbeat City's** increased reliance on programmed rhythms and methodic, robotic frameworks should revitalize the critics. What wins out over the glossy, airbrushed sound and fashionable precision (aptly depicted on the Lp's cover painting of Plymouth Duster and shapely blonde) are Ocasek's songs. No doubt he has a knack for insistent, surging pop, from ballads of need, like the 10cc-ish *Drive* to the slowly building guitar roar of *It's Not the Night*. Meantime, guitars fade behind synth tickings, though Elliot Easton swears many of **Heartbeat's** sounds are his guitar in modern electronic disguises. The trick is to figure out which ones.

KEEP YOUR HANDS OFF MY POWER SUPPLY—Slade
CBS Associated FZ 39336
Performance: Lively
Hot Spots: *High and Dry* and *Run Runaway*
Bottom Line: Melodic pop from a crusty institution

When a band's been around for nineteen years they're either doing something right or they're crazy. In Slade's case it's a little of both. These one time kings of Glam, in outrageous platform shoes and glitzy costumes, experienced rediscovery last year when their maudlin anthem, *My Oh My* reached #2 in England and Quiet Riot scored with their *Cum on Feel the Noize* over here. Now there's a new Lp from this quartet of all original members (a novelty itself), melodic pop performed by a spirited, well-rehearsed band. **Power Supply** contains basic guitar rock with chanted chorus vocals. Slade's Scottish roots are heard in a Big Countryish sound on *Run Runaway* and *Cheap 'N' Nasty Luv* (surely their bagpipe guitars came first). The craziness comes on *Ready to Explode*, about car racing, and in silly effects and sixties lyrics. But when you're forty and still playing for teenagers, something has to be a little out of whack. (Did Slade change their name from Spinal Tap?)

TALK SHOW—Go-Go's
I.R.S. SP 70041
Performance: More aggressively rocking
Hot Spots: *I'm the Only One, Yes or No* and *Capture the Light*
Bottom Line: Their best *rock* to date

Those cute bundles of sweetness from L.A., the Go-Go's, have taken big strides on **Talk Show**, strides that should add a bit of roughness to their smiling image and gain them more credibility in rock circles. **Talk Show** rocks harder than the fivesome's two previous albums, and with a melodic and instrumental aggressiveness that isn't all rosy cheeks and bouncy fashion. There's some excellent pumping, slashing rock in songs like *I'm the Only One* and *Capture the Light*, songs that offer a more upfront exhibition of the band's previously suspect musicianship, heartily produced by noted studio knobber Martin Rushent. Side one's happier pop melodies give way to more fire, power and lyrical misery on side two. Charlotte Caffey and Kathy Valentine's guitar leads are succinct and fitting, small parts of these love songs rather than unwieldy centerpieces. Even the band's visual leader, vocalist Belinda Carlisle, (the only Go-Go *not* to have had a hand in songwriting), seems to be trying harder, showing emotion and a straining appeal not heard before. **Talk Show** is an impressive advance for the Go-Go's, a compelling argument for more than a "pop girl-group" tag.

SAFE JOURNEY—Steve Tibbetts
ECM 25002-1
Performance: Haunting
Hot Spots: *Test, Vision* and *Any Minute*
Bottom Line: Meditative, mystical guitar for the adventureous

It's not jazz, rock, folk or even experimental, really. It's a guitarist who records in his home studio, who develops intricate but simple sonic photographs with his strings, tapes and buddy percussionists. It's Steve Tibbetts, a Minnesotan who sends his portraits off to ECM's Norway studios for mixing. Tibbetts has garnered healthy critical and popular acclaim for his three previous Lps. **Safe Journey** is number four and in its impressionistic pieces are floating themes, haunting melodies and fragments of musical thought that drift spacily on a pattering of tablas and congas. Tibbetts' music has a Third World color, blending dancing rhythms and echoing lines into a humid guitar jungle. But while he thinks of himself as a folk musician, Tibbett's music is more, being both improvisational and deceptively, folksily simple. His unique approach mixes emptiness and repitition in a hypnotically soothing aural caress. His occasional yawning electric solos—slowly swirling, tortured lines of fuzz—are like cloudbursts over his sprawling musical expanse. **Safe Journey** offers a new kind of guitar music that gently and quietly erodes in your head as you listen.

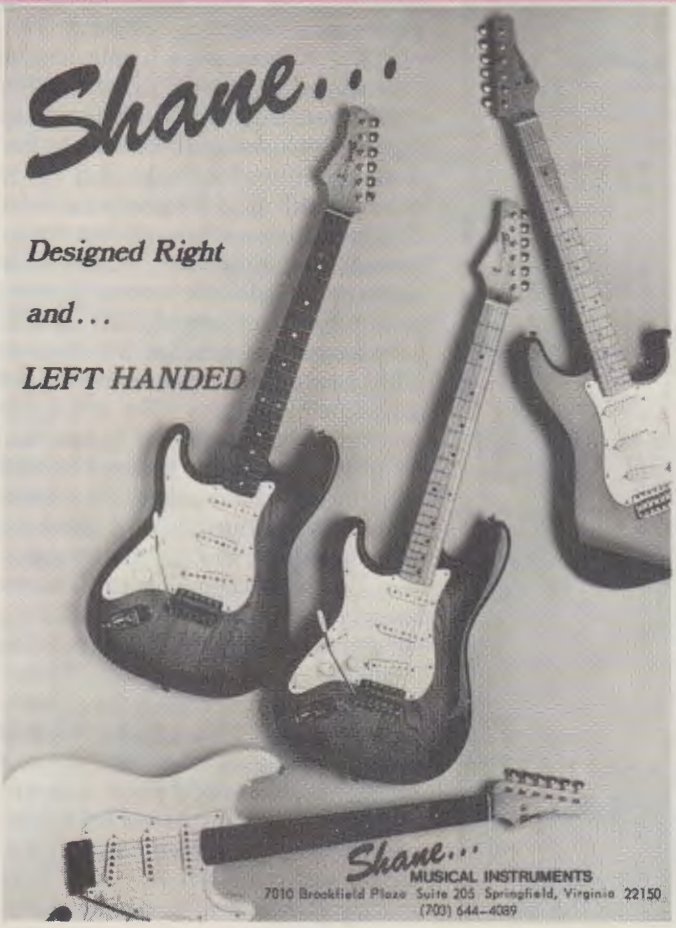
MIDLINE

LED ZEPPELIN—Led Zeppelin
Atlantic SD 19126

It's common to hear folks labelling Led Zeppelin as the first Heavy Metal band. With the music's resurgence, people are looking back to try and figure out where the sounds and styles of today's metal come from. Through the Deep Purples and Black Sabbaths, most come to rest with Zep—with Jimmy Page's thunderous but intricate guitar, John Bonham's busy drums, and with the screams and howls of Robert Plant, effects that have become the primary prerequisite to metal's singing fraternity. For those searching for the egg that hatched the sound, Led Zeppelin's early albums are now available at midline prices. A look at 1969's **Led Zeppelin** shows these music geneticists to be more a blues band at their outset than metalworkers.

It was obvious guitarist Page was in control of the early Zeppelin. He produced the first album, wrote all but two songs and dominated with his playing. Whether unloading acoustic bursts, launching arching, echoing, electric blues solos or simply tossing off aggressive rhythm licks, Page was startlingly impressive and imaginative. And that playing still stands toe-to-toe with most rock guitar today.

Plant's yelping, piercing vocals also caught many unaware. The entire Lp is filled with a sinister, pessimistic mood that made the band and music grow increasingly large and ominous in its day. There isn't a happy note or sentiment, and that's most apparent on two covers of storied tunes by blues giant Willie Dixon. *You Shook Me*, with its fuzzy lead and lumbering, two-ton beat, is a burdonsome, painful story that erupts when Page and Plant trade licks and screams. *I Can't Quit You Baby* is a down and out blues on which Page's guitar talks along with Plant's plaint, a blues tradition taken to its heaviest end. These weighty beasts, mixed with uptempo but never upbeat rockers like *Communication Breakdown*, introduced us to the sound and convincing musicianship of Led Zeppelin. With a wholeness to its conception and production seldom achieved by bands today, **Led Zeppelin** has become a certified sacred relic of rock.



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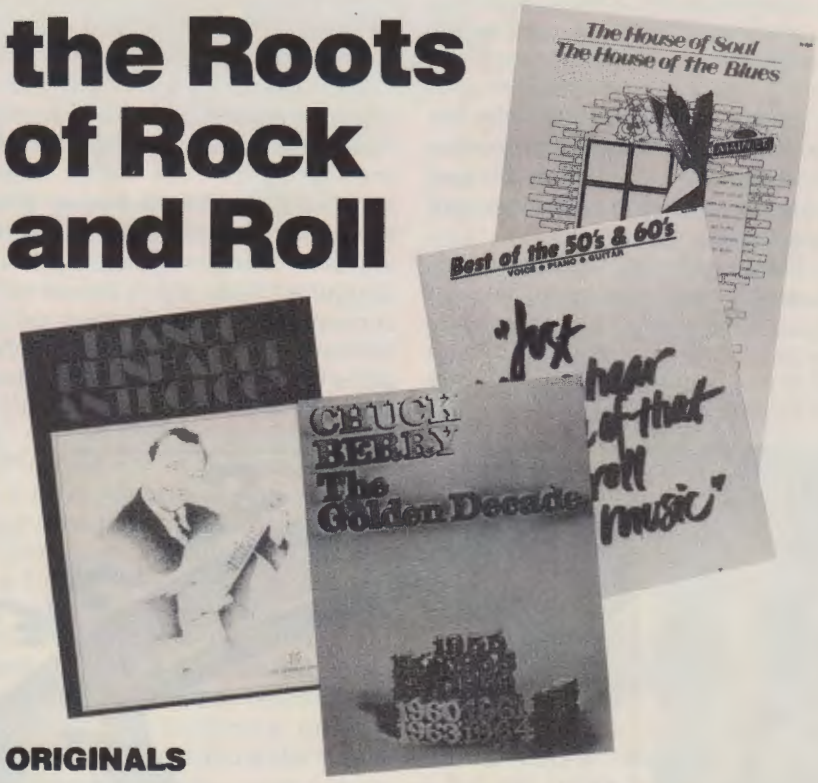
THROUGH THE FIRE—Hagar, Schon, Aaronson, Shrieve
Geffen GHS 4023
Performance: Lethargic
Hot Spots: *Animation* and *Top of the Rock*
Bottom Line: Hot guitar mired in an average corporate rock structure

Well, the results of the much discussed Sammy Hagar/Neal Schon teaming are, frankly, a disappointment. Both stars are at the top of their games on this session—Hagar's singing is strong and propellant, Schon is a whirling dervish on guitar—but the set is lethargic, marked by a preponderance of mid-tempo songs and muddy sound. Schon used the Roland guitar synthesizer a lot, and it shows—power is lost in the clutter and layers of sound that contraption generates. Fortunately, the guitarist is able to shoot from the mud with some sensational frantic solos. On *Top of the Rock* Schon's fast and shifty in a straight rock setting, while on the herky-jerky boogie of *Animation* he tosses off boomerang riffs before building a bending, wowing lead. **Fire** is plainly Schon's game—he really gets to work out, showing off his verve and athleticism. But the album doesn't quite ring true—there's no fire or spark as the title suggests. Part of the problem is the plodding drum work of Michael Shrieve, who seems out of place here. But whatever the reasons, **Fire** seems more a feature for Schon than document of a creative teaming.

the Roots of Rock and Roll



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VICTIMS OF THE FUTURE—Gary Moore
Mirage 90145-1
Performance: Relentless and intimidating
Hot Spots: *Hold on to Love, Shapes of Things* and *Devil in Her Heart*
Bottom Line: Energized rock from a guitarist of the future

Gary Moore is hot-wired for success. Winner of this magazine's readers' poll, as guitarist deserving wider recognition, Moore has cranked his amps and polished his licks for his fourth solo album. After a short acoustic intro, *Victims of the Future* explodes with Moore's shattering armored chords and never relents until all eight diamond-hard cuts have zapped through your body. *Victims* has to be one of the most resounding albums ever—Moore's power barrage overwhelms with its kamikazee charge. But this former Thin Lizzy axeman is more than just a rhythm slasher. His solos are marked by a confident mixture of long lines, melodic, bluesy, Beckish runs and technical tricks of the trade. He writes good tunes, too, from the jazzy *Hold on to Love* to chooglin' rock 'n' roll, like *Teenage Idol* to the ballad *Empty Rooms*, which shows real songwriting potential. Especially hot is Moore's homage *Shapes of Things*, on which he stretches out ferociously. If there was doubt, **Victims of the Future** should convince that Moore does deserve wider recognition. If you play this loud enough, everybody'll recognize Moore soon.

Genesis

Continued from page 47

of wanting to prove things. It's now the economy of things that's important, rather than putting in endless beats.

GUITAR: Isn't that something you have to grow through?

MIKE: Right, you can't just switch it on. Starting with **Abacab** it started to get harder to record, where you think it would be easier. A song like *Keep It Dark* is so simple that it's not a question of playing the right notes and you're halfway there. It's all down to feel. The idea is to capture the sound and get something special on it. In the past, with certain Genesis songs, if you played all the right notes and it was technically competent, it would get you a long way there. *Keep It Dark* took months of recording until it jelled. Unless there was some magic there it didn't sound like anything special at all. It was all down to feel.

GUITAR: Before **Abacab,** the Genesis albums sounded European to me. There was a distinct lack of blues elements. Did you reject that style or did it just never come up?

MIKE: I can remember I was into the blues before I started writing my own stuff. Then I really went off blues and decided I didn't enjoy those notes and phrases. I must say, now I've gotten back into it a lot more.

GUITAR: I noticed on stage that you've become a Steinberger man.

MIKE: I've gotten into those basses because I like the sound and the feel of playing them. It's so smooth all over. On a few of the older songs I use a new doubleneck call the Strata. It's an English version of the Steinberger. A funny thing about this last tour is that I didn't see Daryl Stuermer, our live guitarist, very much between tours and we both decided to use the Steinberger and the Roland Guitar Synthesizer without the synth as our instruments. I use different instruments in the studio. I recorded a lot of the songs on **Genesis** on a three-pickup Gibson SG Custom. I also use the Chet Atkins nylon string electric, which is lovely.

GUITAR: Genesis has been around since '68, yet it seems that a musician's influences stop about the time he makes his first recordings. After 13 albums and years of touring, where did you go for inspiration?

MIKE: To be honest, there's two phases in your life. One is before you really start playing seriously and doing it yourself. That's when you're influenced. People say, who influenced you, and it's always bands like the Stones, the Kinks and the Yardbirds, who were the bands I listened to before I started doing it myself. Once you start making music yourself things don't register quite the same ever again. You are so busy making music you haven't time to spend listening to something else. Someone I like very much right now is Paul Young. He is not very well known over here but his voice is fantastic.

GUITAR: Do you ever play other people's songs just for fun?

MIKE: We did our first covers on stage during this last tour. *Turn It on Again,* which is in 13/4, was our last encore and, from there we broke into the Stones', *Everybody Needs Somebody to Love.* Daryl plays the riff from *The Last Time* and I play *You Really Got Me* underneath. We've also done *Midnight Hour.* I guess even if you go off your early influences you can't help slipping back now and then. ■

Ebet Roberts

Continued from page 51

MOTLEY CRUE

Bob Leafe

ready, one could sense the Crue's potential. Sales are said to have topped the 30,000 mark and were to eventually precipitate a deal with Elektra.

Once the group had signed to a major label, they were obviously intent upon recording another Lp. However, the company decided to have Roy Thomas Baker (whose production credits include Queen, Foreigner and The Cars) remix their debut effort and give it worldwide distribution.

"To be quite honest, we wanted to go ahead and record the songs that we're doing now," states the bassist. "But Elektra said, 'No, this is a good album.' We told them that we thought it was good, but not great, and that we had better material. We felt we'd grown."

Does Sixx feel that the band was held back a little by the re-release of **Too Fast for Love?**

"Yes, a little bit. But we also had financial problems of our own, where we basically had no money and no management. Once we got new managers, things really started to happen. We got to play the 1983 US Festival last May, which was really a good break for us, and then we toured with Kiss, and did some dates with Def Leppard."

During the second half of 1983, the Crue were able to start work on their second album, spending three weeks at Cherokee Studios in L.A. recording **Shout at the Devil.**

"We did it pretty quickly," says Sixx, "but that's because we like to go in there and smash it out."

Production was entrusted to Tom Werman, who had previously worked with the likes of Ted Nugent and Cheap Trick.

"Tom was great," the bass player maintains. "He has a great outlook on songs, but, at the same time, he still has that hard edge for rock 'n' roll."

Werman did an admirable job for the band and **Shout at the Devil** proved to be a vast improvement on its predecessor. Coinciding with its release, Motley Crue embarked on a six-week tour last November that saw them headlining mid-size venues in Texas, Oklahoma and on the West Coast. However, it was after securing the opening slot on Ozzy Osbourne's recent Stateside outing that they were really able to make their mark.

"Playing with Ozzy was great," reckons Mick Mars. "It gave us the chance to get out and show people exactly what we're about. Anybody who had thought we just relied on our image could see that we're capable of playing strong hard rock. As far as we're concerned, our image is just icing on the cake."

Although the band may like to consider their music to be of prime importance, there

Continued on page 85

Mark Weiss

Tablature Explanation See pg. 94

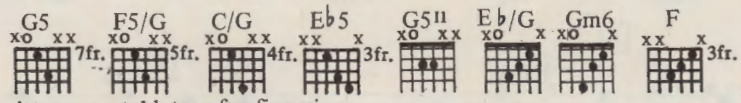
LOOKS THAT KILL

As recorded by Motley Crue

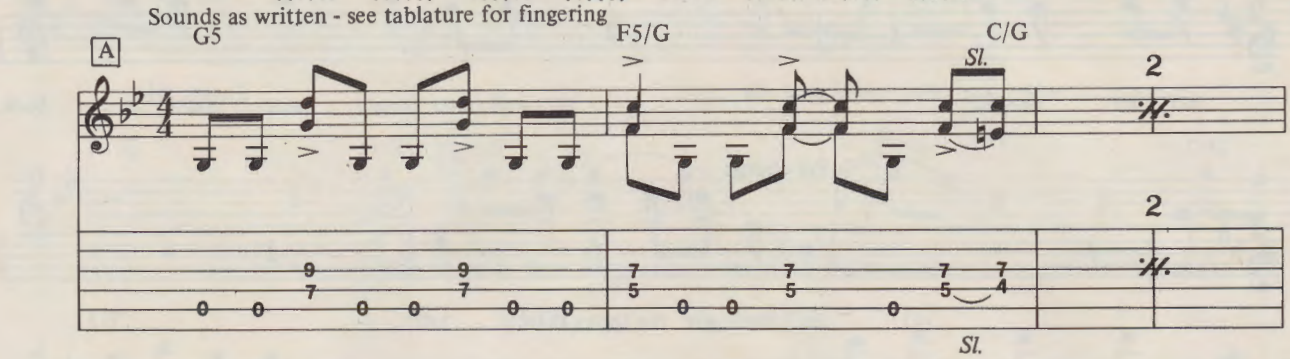
(From the album SHOUT AT THE DEVIL/Elektra 60289)

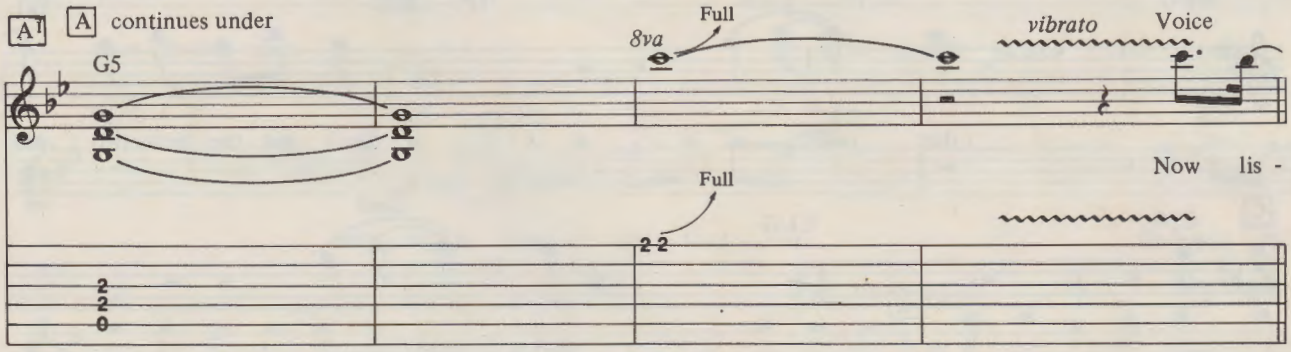
Words and Music by
Nikki Sixx

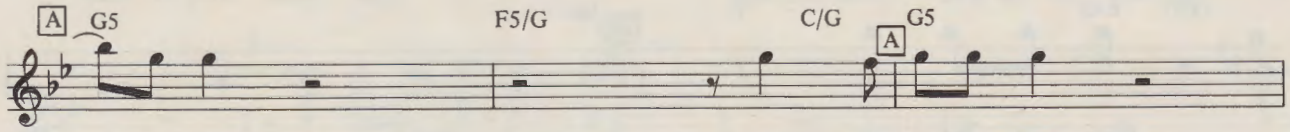
Important: Tune guitar down one whole step: 6th string = D, 5th = G, 4th = C, 3rd = F, 2nd = A, 1st = D.

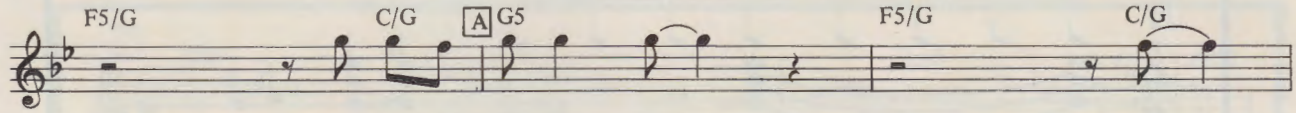


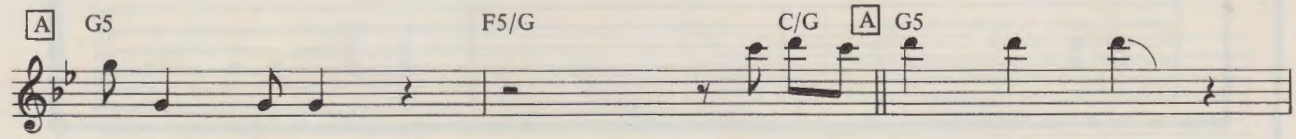
Sounds as written - see tablature for fingering











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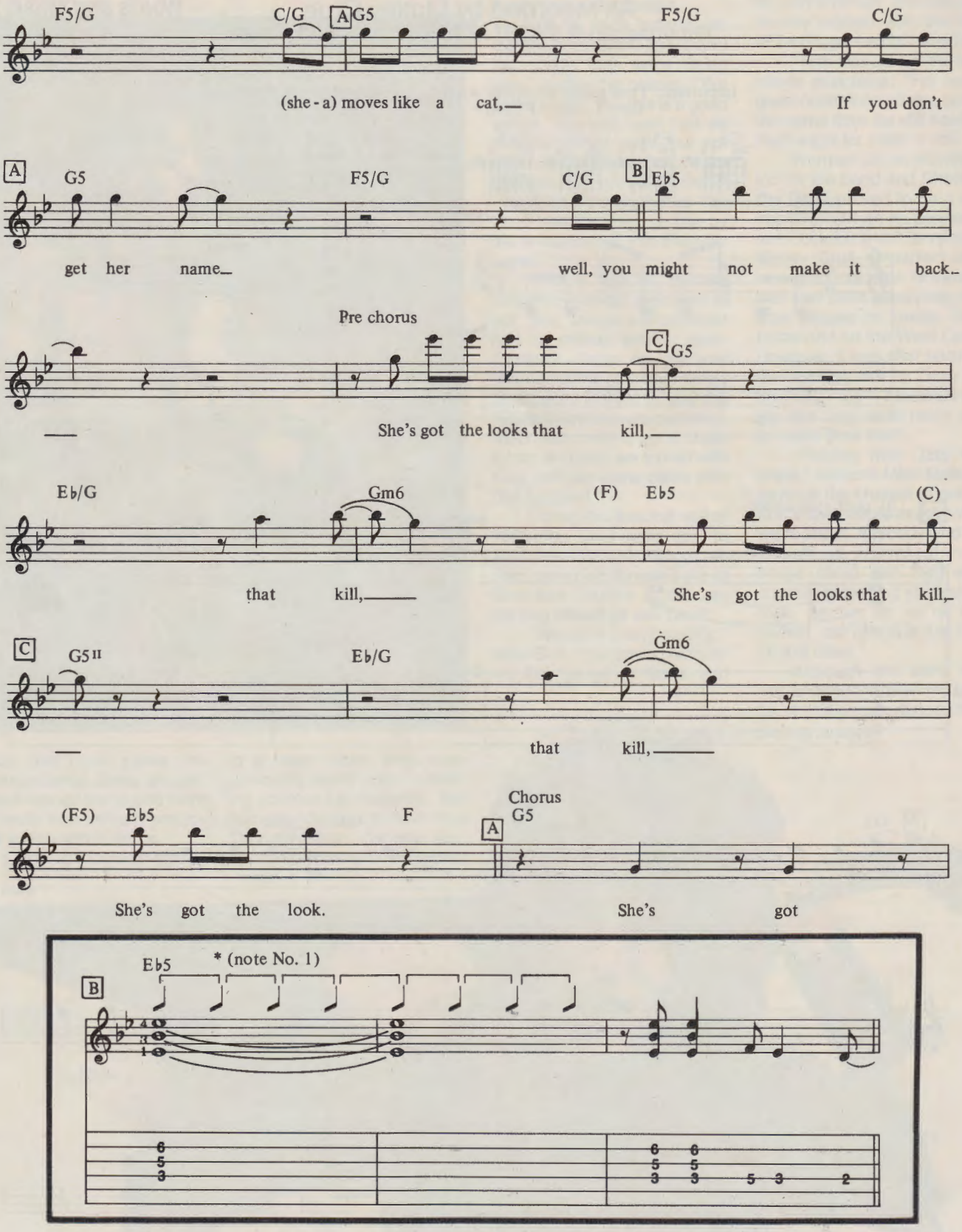
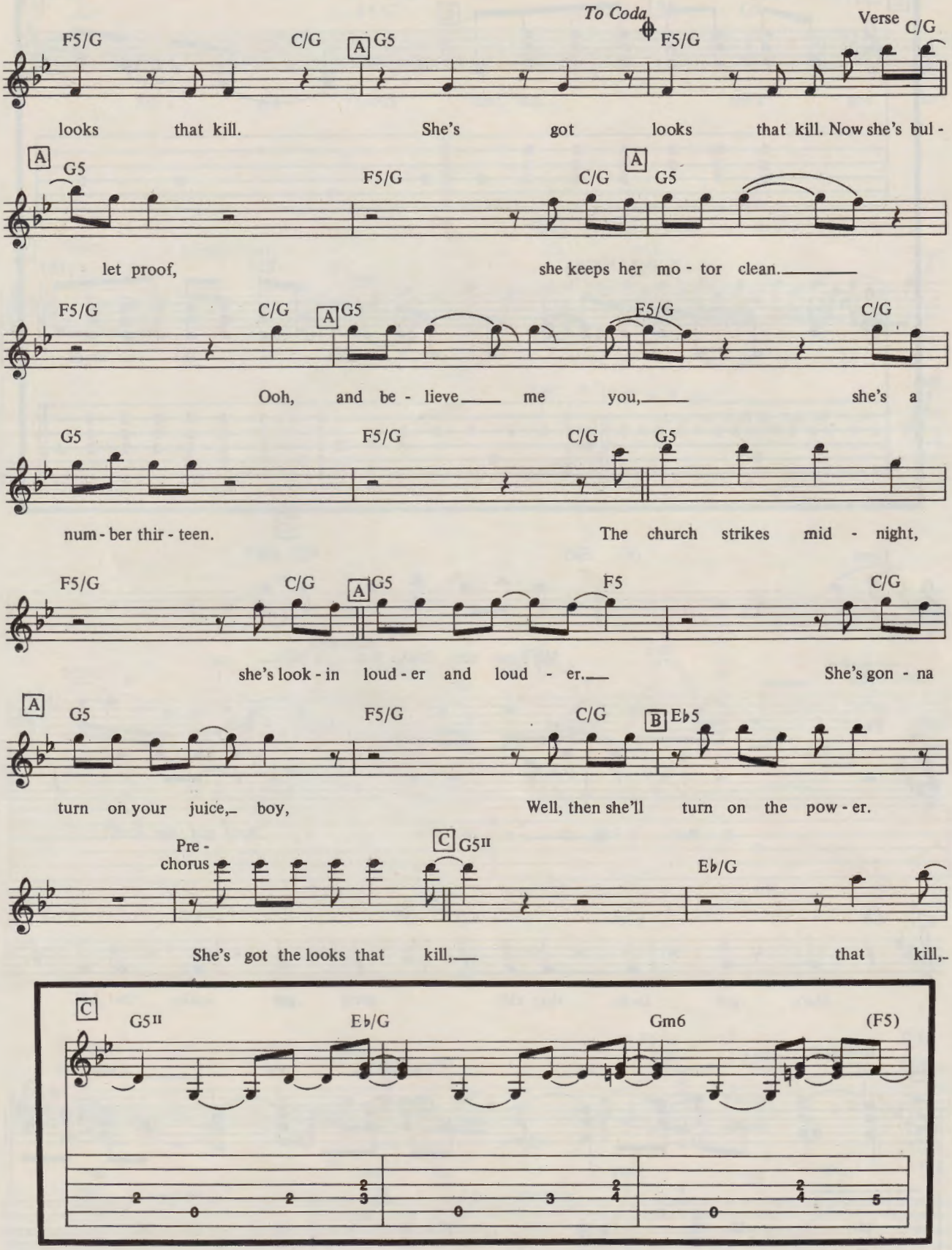

F5/G
C/G
A G5
F5/G
C/G
(she - a) moves like a cat,
If you don't
A G5
F5/G
C/G
B E♭5
get her name
well, you might not make it back
Pre chorus
C G5
She's got the looks that kill,
E♭/G
Gm6
(F) E♭5
(C)
that kill,
She's got the looks that kill,
C G5 II
E♭/G
Gm6
that kill,
(F5) E♭5
F
A
Chorus
G5
She's got the look.
She's got
B
E♭5
* (note No. 1)



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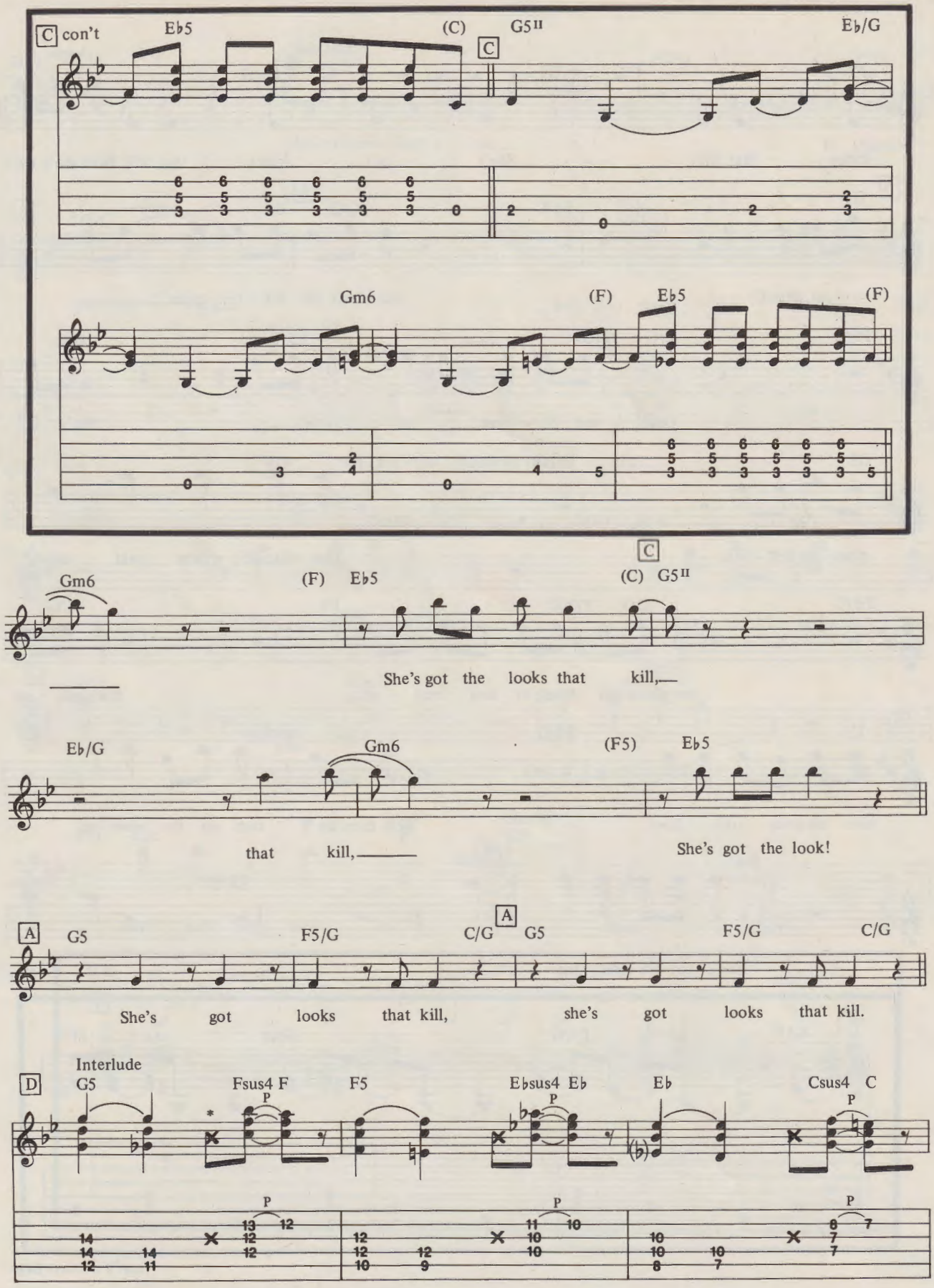
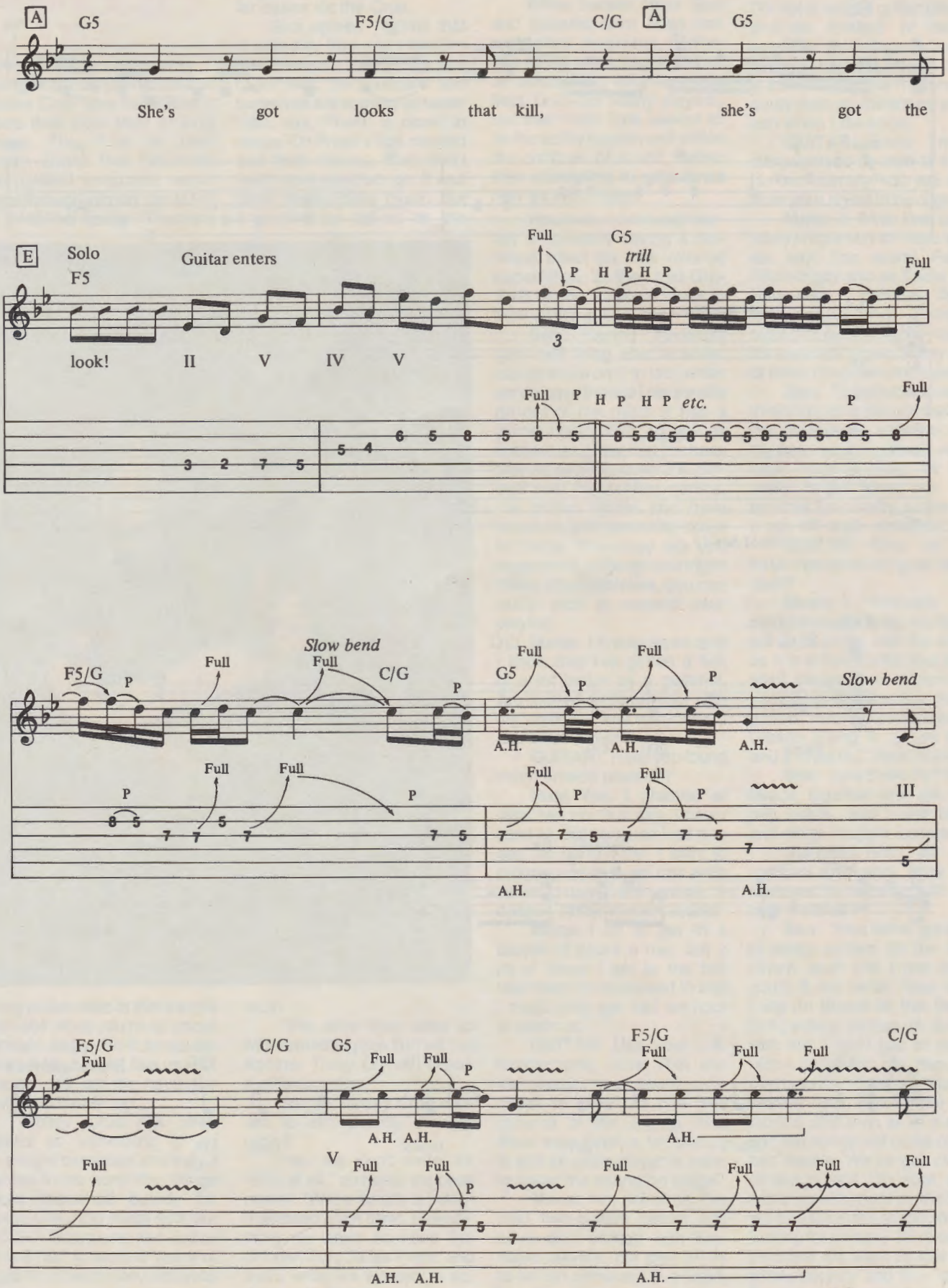
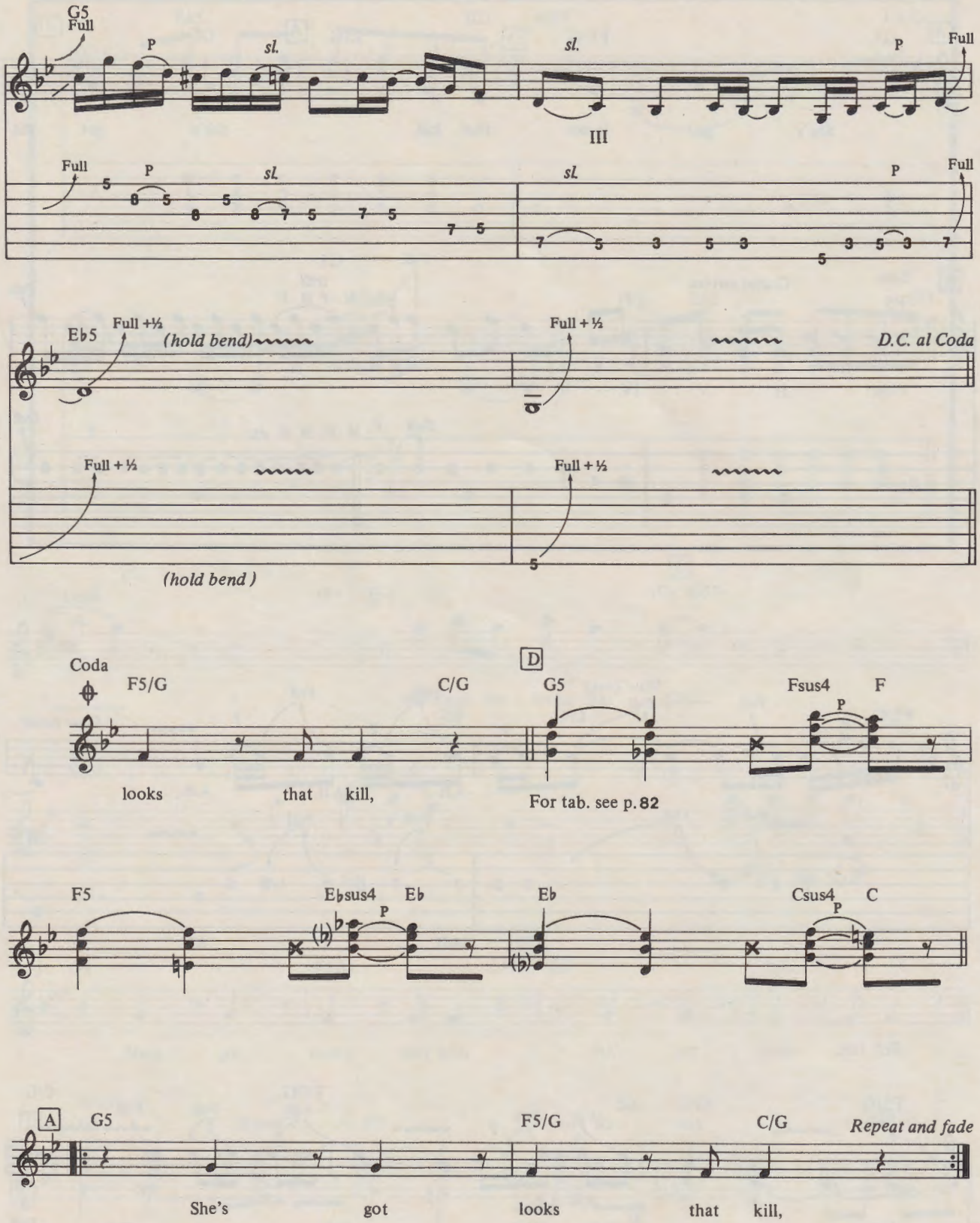


*Muff with left hand on treble strings; strum those only


A
G5
F5/G
C/G
A
G5
She's got looks that kill, she's got the
E
Solo
Guitar enters
F5
look! II V IV V
Full
G5
trill
P H P H P
Full
3
Full P H P H P etc.
P
Full
F5/G
P
Full
Slow bend
Full
C/G
P
G5
Full
P
Full
P
Slow bend
A.H.
A.H.
A.H.
Full
Full
P
P
Full
P
Full
P
III
A.H.
A.H.
F5/G
Full
C/G
G5
Full
Full
P
F5/G
Full
Full
Full
C/G
A.H. A.H.
A.H.
Full
V
Full
Full
P
Full
Full
Full
Full
A.H. A.H.
A.H.


G5
Full
P
sl.
sl.
P
Full
III
Full
P
sl.
sl.
P
Full
E♭5
Full +½
(hold bend)
Full + ½
D.C. al Coda
Full + ½
Full + ½
(hold bend)
Coda
F5/G
C/G
D
G5
Fsus4
F
P
looks
that
kill,
For tab. see p. 82
F5
E♭sus4
E♭
P
E♭
Csus4
C
P
A
G5
F5/G
C/G
Repeat and fade
She's
got
looks
that
kill,

MOTLEY CRUE

Continued from page 78

can be absolutely no doubt that Motley Crue have benefitted a good deal from their striking image. The video for their catchy *Looks That Kill* single has gained invaluable exposure through airplay on MTV, as Nikki Sixx opines: "The great thing about video is that people can see what you're all about straight away. So it obviously does help a band like us, but you've still got to have the songs to back it up."

Motley Crue has been hailed as something of an overnight sensation and they'll be the first to admit that things have happened quickly for them. Other top metal acts like AC/DC, Scorpions and Judas Priest had to endure years of hard work before they achieved major recognition and one senses that things have been far easier for the Crue.

Sixx agrees: "I think that is probably true, but I feel the main reason that bands like Quiet Riot, Def Leppard and ourselves are coming up faster than, say, Priest, is down to songs. On Priest's first, second and third albums, they didn't really have good songs. It was great heavy metal music, but it couldn't be played on the radio.

"Yet, when they came up with something like *You've Got Another Thing Comin'*, it was a different story."

So has Motley Crue chosen to aim directly towards radio?

"No, we don't write for radio at all," contests the bass player. "We're simply a 'song-orientated' rock band. If everything we wrote sounded like *Grinder*, from Judas Priest, and that's what we wanted to do, then we'd do it."

Ebet Roberts

While bassist Nikki Sixx and guitarist Mick Mars are competent musicians, neither has yet to establish himself as an outstanding virtuoso in his field. Both are flashy players, but their main forte seems to be the ability to work well within the confines of a unit, rather than attempting to gain notoriety as individuals.

However, continued touring is definitely having a profound effect on their musical capabilities, as they told **GUITAR** during a recent break in their hectic schedule.

Sixx: Touring obviously gets real tiring after a while, but we thrive on it. In fact, when we do have breaks I personally go out of my mind. It has a tremendous effect on you as a musician. I feel that my bass playing has improved 200 percent over the last few months. I've gotten tighter and have found myself stretching out a lot more. The stage lets you experiment; although you might make a few mistakes, you can really start to expand your playing.

Mars: I totally agree and I know that I've gotten a hell of a lot better as a guitarist. I've started getting wilder with my solos, to see what works and what doesn't.

GUITAR: Have you found much time to practice?

Sixx: Yes, I practice at least two hours a day. I never used to, but because I want to see the band grow, I want to progress so that we can write better songs and have a deeper, richer rhythm sound.

Mars: I try to get in a couple of hours a day, but a lot of times I get to the hall later than I'm supposed to and I might only get half an hour to warm up.

GUITAR: Like your L.A. counterparts, Quiet Riot and Van Halen, you seem quite happy to have just one lead guitarist in the line-up. Has there ever been a temptation to add an extra player in order to boost the sound on stage?

Mars: No, not at all. I've tried twin-guitars before and have also worked with keyboard players, but they all try to be too dominant in a band. I've thought to myself, 'Hey, I'm not a wimpy guitar player,' and so instead of having someone get in my way I prefer to do all the parts myself. Nikki is able to cover the rhythm end pretty well, so there's no problem when I do solos.

GUITAR: Every musician wants to be able to stake his own identity—do you consider your styles to be original?

Mars: I think I've got a pretty unique sound—as unique as, say, the sound Randy Rhoads got and as Eddie Van Halen has. I definitely feel I have my own style. Trying to pinpoint it is difficult, but I guess it's basically down to my use of mass distortion and sustain.

Sixx: To be honest, I don't think I've got to the point where I'm completely satisfied with my bass sound. What I eventually want to shoot for is a really bright tone, so that whether I'm playing a chord or a run, it'll really stand out.

GUITAR: What is the basic run-down of your stage gear?

Mars: I basically go straight into the amp. My stage set-up is pretty well the same as it is in the studio: four Marshall stacks, two parametric equalizers and that's it. As for guitars, I have a custom made Gibson Flying V, a Les Paul and a white B.C. Rich Warlock.

Sixx: I use three SVT bass heads, together with six Ampeg heads, and I use black and white Warlock basses.

GUITAR: With all the constant road work, have you managed to come up with any new material?

Sixx: Yes, we've got a lot of songs written for the next album, stuff that I feel is as good, if not better, than anything on **Shout at the Devil.** Songwriting comes in spurts with me. I can't just sit down with a guitar and go, 'Hey, I'm gonna write a hit song.' Maybe nothing will happen for six months and then all of a sudden ten songs will come out in two weeks. We've got plenty of songs and I'm sure we'll come up with more by the time we go back in the studio. We're looking for an early '85 release, because we want to tour the whole country and then go to Europe and Japan. ■

NEW PRODUCTS

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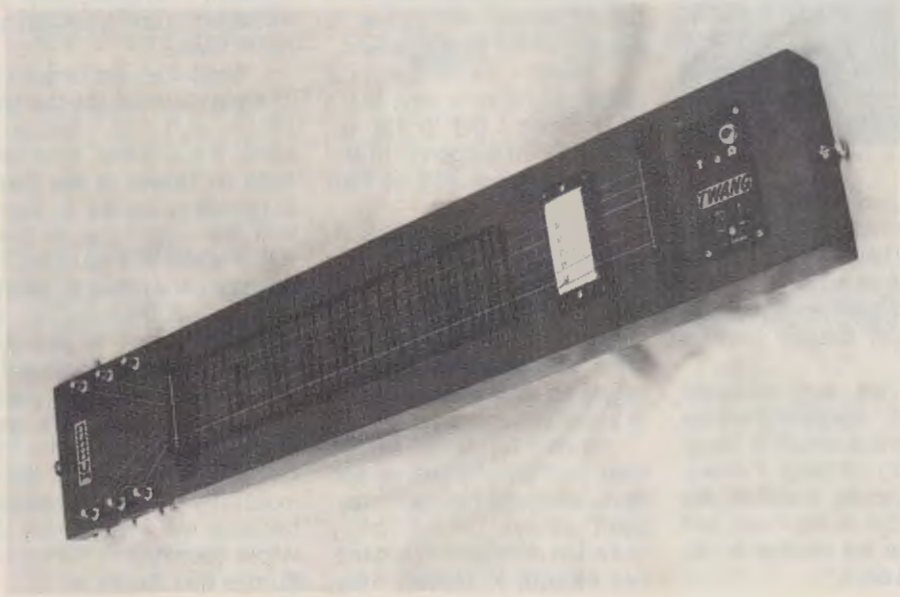

Guitar

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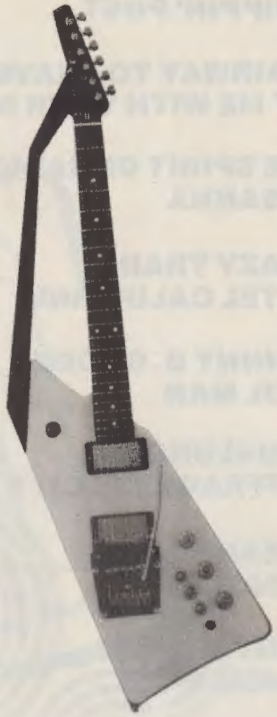
Fully compatible with the GR-700 is the G-707 electric guitar. Featuring a rosewood neck, dual humbucking pickups, and a highly sensitive, accurate tremolo bridge system, the G-707 has a hexaphonic synthesizer pickup on board. In addition, a mini-toggle switch allows the player to select one of the two different Touch Sensitivity levels or to bypass the synthesizer for a dry guitar sound.

The GR-700 guitar synthesizer lists for $1,955, while the G-707 guitar lists for a suggested price of $1,150.

RolandCorp US
7200 Dominion Circle
Los Angeles, CA 90040



Cases

Jan-Al Innerprizes provides a full range of ATA (shown here), Ultralite, Vulcanized Fibre and regular Fibre cases. All cases are custom designed with the necessary options to suit a band's individual needs. Conscious of the limited resources of bands on the road, Jan-Al provides parts, repair services and case refurbishment when needed.

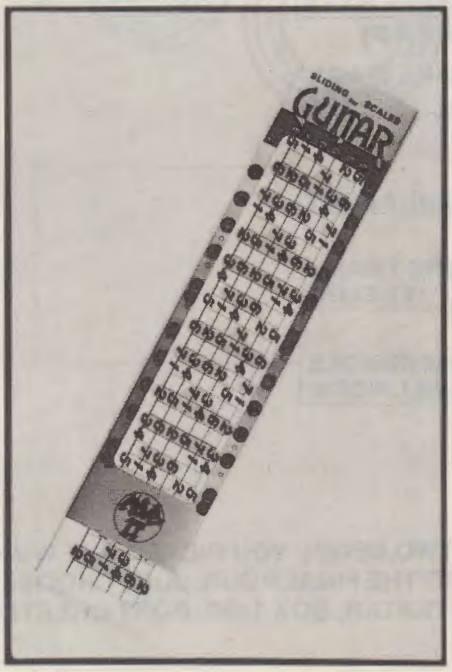
Although prices vary, the average price for a plush-lined ATA guitar case is $240, while a foam-lined case is approximately $205.

Jan-Al Innerprizes
4452 E. Washington Blvd.
Los Angeles, CA 90023

Guitar

Move It makes guitar transposing and improvising easier with their new Lead Master Guitar Slide Rule. For both beginner and advanced guitarists, the six-graph slide shows fingering positions for finger patterns, pentatonic and diatonic scales, as well as the chord possibilities for each scale.

Lead Master
P.O. Box 129
Gratan, CA. 95444



Amps

Crate has announced the introduction of their CR19 amplifier. This amp is a rugged model that is ideal for beginners, as well as an inexpensive practice amp for pros.

The CR19 features an 8" custom speaker and 10 watts RMS of power. In addition to a master volume, bass, mid and treble controls, the Crate amp has a switchable overdrive channel.

Each CR 19 is finished in rugged black Tolex with chrome corner caps and is reasonably priced at $99.95.

St. Louis Music Supply Company
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St. Louis, MO 63133

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LIGHT MY FIRE
TRUCKIN'

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ANOTHER BRICK IN THE WALL

SMOKE ON THE WATER
CUM ON FEEL THE NOIZE

PURPLE HAZE
DIRTY DEEDS (DONE DIRT CHEAP)

BLACK MAGIC WOMAN
DON'T STOP BELIEVING

ROUNDABOUT
BOHEMIAN RHAPSODY

MORE THAN A FEELING
LAYLA

THE CRADLE WILL ROCK
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JUMPING JACK FLASH
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THE SPIRIT OF RADIO
CRAZY TRAIN
JOHNNY B. GOODE
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ROXANNE
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YOUR VOTES ARE IN; LET ROUND TWO BEGIN. YOU PICKED THE WINNERS OF ROUND ONE, NOW VOTE YOUR HEROES ONE STEP CLOSER TO THE FINAL FOUR. JUST CHOOSE ONE WINNER IN EACH REMAINING CONTEST AND SEND THE PAGE TO GUITAR, BOX 1490, PORT CHESTER, N.Y. 10573. DEADLINE FOR THE ROUND OF 16 IS AUG. 10, 1984.

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Place your message FREE on the **GUITAR** Call Board and stay in touch with the community of musicians, fans, bands and record collectors. Want to find a musician, a record, advertise your band, comment on your local music scene or send a birthday greeting? Send your message (NO commercial ads will be considered, NO businesses, NO mail order) to **GUITAR** Call Board/P.O. Box 1490, Port Chester, New York 10573. Be sure to include return address.

ON CALL

I am a male guitarist/singer/songwriter looking for someone interested in forming an experimental heavy metal/heavy blues band. Anyone interested—bass, vocals, drums, keys—please write, even if you wish to correspond about the music business with me.

Dana Smith
Rt #4 Box 138 C-1
North Platte, Nebr 69101

Top-notch pro guitarist seeks full-time working rock and roll band. I have experience, equipment, transportation, strong stage presence and am ready to relocate. Have original style, with roots in Beck, Hendrix, Montrose, Lukather, Bolin and anyone else who plays from the heart. No hardcore metal, please. Success-minded pros only. For immediate reply, write to:

Wanderlust Management
1 Knauf Lane
Albany, NY 12211

NEEDS

I am a Beatlemaniac who will pay top dollar for any Beatle Lps, 45s, pins, posters, or any Beatle related merchandise, regardless of condition. Send your list to:

David Hempker
Box 881 Russells Point
Russells Point, Ohio 43348

Def Leppard, Quiet Riot, Iron Maiden or anyone in metal bands looking for lyrics? I've written such tunes as *Magic Wind, Children of the Fire* and *Hell's Gonna Rock.* Guaranteed to bang anyone's head. Write:

Kevin Rheault
P.O. Box 774275
Steamboat Springs, Colorado 80477

24-year-old guitarist/lyricist wishes to share ideas with other musicians. Admire work of Page, Jagger/Richards, Eddie Van Halen, Beck.

Vivian Reilly
821 L Sleepy Hollow Rd
Pittsburgh, PA 15234

I am trying to find a copy of Larry Coryell's Guitar Player Instruction Record.

Joe Migna
1333 79th St
Brooklyn, N.Y. 11228

WANTED: A tape of the first two Quiet Riot (Randy Rhoads) albums. Will trade for like.

Kevin Anderson
30 B Schilletter Vlg
Ames, IA 50010

REGIONAL REPORTS

Hybrid Ice is without a doubt the most popular cover band from the Susquehanna Valley to the New Jersey coast. They have released their first album this past year on A-Street Records. Noteworthy is Chris Alburger's searing high vocals and guitarist Toye Foulke's songwriting abilities. Toye penned Ice's biggest radio hit *Magdelene,* a song that is familiar to everybody who listens to FM-104, Harrisburg's hottest AOR station. The Sharks are the most popular dance rock/wave band in the area and have released Eps on Llist Records, **Live at the Village** and **Holiday,** as well as numerous singles, including their latest hit, *Sanctuary.* Guitarist Steve Zero gives new meaning to the words "Simplistically beautiful." Kix is the most financially successful of the three. They are in the process of releasing their 3rd album on Atlantic Records. By rights they should have received national recognition with their self-titled first album. Thousands of PA and MD fans thought the second album, **Cool Kids,** would make them stars all over this country. For now I relish the fact that we have them all to ourselves for a little while longer. Bassist Donnie Durrell writes most of Kix's material. Tickets for the last Kix show here cost more than for Blackfoot's last appearance here in August, '83. That should say it all.

Scott Olewiler
York, PA

ETC.

Many years ago, I read an autobiographical sketch by Groucho Marx. I think this appeared in the Saturday Evening Post, circa 1955. He related an incident from his youth in which he went (as a single) to a theatrical agent and requested bookings as a guitar player.

Agent: Okay, what style do you play?
Groucho: Huh?
Agent: I mean, classical, gypsy, Spanish, islands. What style?
Groucho: I'll play a few bars. (He unslings his instrument and plays a few bars.)
Agent (wearily): Oh . . . hillbilly.

I cannot find this anecdote in Groucho's later autobiography. Have you ever heard this story?

Jean S. Devor
Chesterland, OH

SNAILMAN, Have I got a number for you!

Jimmy the Greek
Bronx, N.Y.

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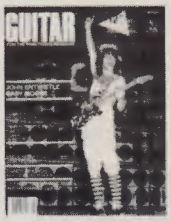
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GT84MB

On the Case

by Roger Sadowsky

SPECTOR NSX BASS

The Spector NSX bass ($999.00 list) is a delightful instrument. Designed by Ned Steinberger for his long-time friend and associate, Stuart Spector, the NSX falls halfway between a traditional solid body bass and the hi-tech Steinberger bass.

The NSX features a small poplar body about twice as large as the Steinberger bass. The sharp eye will notice that the black pickguard from which the EMG model HB pickups are suspended is the same shape as the Steinberger bass body. The two pickups are controlled by two volumes and a master tone.

The 24-fret bolt-on maple neck has a rosewood fingerboard and an elegant mini headstock with two-on-a-side Schaller gears. The fingerboard was trued perfectly and the workmanship on the jumbo frets was excellent. The neck is shaped just like the Steinberger—narrow in width, and thick and well-rounded in depth. The neck is remarkably comfortable, especially given the fact that a neck this thick on a Precision style neck would feel like a baseball bat. However, the thickness combined with the narrow width makes it all work.

The body was finished in a nice red sparkle lacquer with a clear satin lacquer on the neck. The NSX is very light and comfortable. It has wonderful sustain—not quite as much as the Steinberger, but with extra warmth and character.

The NSX gets a top rating for both design and workmanship. It might appeal to a larger number of bass players than the Steinberger due to the blending of new and traditional design. And with a list price of about half that of the Steinberger, the NXS is a fine value. Nice job Stu and Ned—5 cases.

HAMER BLITZ GUITAR w/tremolo ($899 list).

The Hamer brochure describes the Blitz guitar as "an all-out, stripped down, rock and roll weapon." What it really turns out to be is a nice, simple, rock and roll guitar.

The Blitz features an "Explorer" type body with a 22-fret set-in neck. The body and neck are made of mahogany. Other features include: rosewood fingerboard, jumbo frets, Hamer LOK Schaller gears, Hamer sustain block tremolo, Lubritrak nut and Hamer "Slammer" humbucking pickups.

The Blitz is a very basic two humbucker guitar with two volumes and a master tone. The Hamer tremolo is a simple non-locking bridge with a string spacing appropriate for humbucking pickups. To achieve a usable tremolo, Hamer employs their Lubritrak nut which appears to be a teflon/graphite material. The nut is designed to eliminate string hangup in the nut slots, which causes tremolos to go sharp in pitch. The system is topped off with special Schallers that have a string lock machined into each gear shaft. The string lock is a knurled screw running vertically through the shaft, which when tightened, locks the string against the bottom of the string hole in the gear shaft. It's a novel idea, but its effectiveness depends on all the other components of the tremolo system (nut and bridge) working perfectly.

The guitar was nicely finished in a charcoal gray lacquer and was appointed with black knobs and black backplates. The fretboard was trued well and the fretwork was nice. The thin neck was well shaped, fast and comfortable.

Although the overall workmanship was good, the nut was spaced unevenly and the B and D string slots were cut too low, causing open string buzzing. In addition, the bridge was mounted crookedly and the tremolo system did not stay in tune as well as it should.

Although the Blitz is a sharp looking guitar, its price tag is high for a simple stripped down instrument. The instrument's value is dependent on the tremolo system working really well. With a great tremolo the Blitz would be highly rated, but until then it's a 3½ case rock 'n' roll weapon.

5	EXCELLENT
4	VERY GOOD
3	GOOD
2	FAIR
1	POOR

GUITAR would like to thank The Guitarman and Accent Guitars in New York City for providing off-the-shelf instruments.

PLUGGING IN

by Bob Rose

Bob Rose is a prominent New York studio guitarist, who has worked with Todd Rundgren and Robert Gordon.

2

Boss HM 2 Amp

You say you want to be able to play like Eddie Van Halen without causing grandma's false teeth to fall out in the next room? You say you want to play power chords without causing dangerous readings on the Richter scale? Welcome the Boss HM-2 "Heavy Metal" distortion pedal.

This is a pedal that is designed to allow you to sound like the proverbial "stack of Marshalls" without causing hearing loss to the other people within your zip code. The HM-2 has a level control that controls the overall level of the sound. It has a distortion control that adds or subtracts distortion. The newer features are the two color-mix dials. One of them adds or rolls off low frequencies, while the other does the same with high frequencies.

I found that by rolling off all the highs and adding some lows, I could get a nice thick power chord sound. Unfortunately, this was the only sound that I liked. The other settings on this pedal had a tendency to sound like a buzz saw. It really reminded me of the fuzz tones of the late sixties. The HM-2 also seems to have some compression in it, which allows it to give more sustain than other overdrive units.

My objection to this device is that it colors the sound of the guitar too much. This means everyone playing through the HM-2 will sound similar. It sounds very electronic. The other problem is that when you add highs the volume goes up quite a bit. This can be an embarassing surprise if you are not prepared for it.

The list price for the HM-2 is $99.50. My rating is two out of five.

5

T.C. Stereo Chorus/Flanger

Chorusing has become a standard sound in pop music today. Andy Summers uses the effect for those great arpeggio patterns he comes up with (*Every Breath You Take*) for the Police. Pat Metheny uses chorusing for single string playing as well as for arpeggio type things.

Chorusing, like flanging, is an effect of short delay. It is effective with sustained chords and arpeggios, and I like to use it with overdrive units to smooth out the harsh sound.

There are many choruses on the market, and at times it seems just as many different ways of achieving the effect. These include plug-in boxes as well as digital delays, so players must try out as many units as possible in order to determine which one sounds best for their personal needs. This is a judgment that can only be made by the player.

If you are interested in using the chorus in stereo, it is important to try it out with two amplifiers. It is also important to try the chorus in mono to see how you like that sound as well. The sound of a guitar played through two amps with a stereo chorus is a very big sound. It takes up a lot of what I call "Audio Space." When other instruments are playing you can get a washed-out total sound from the band if you are not careful. I have found it necessary to be sensitive to this possibility.

The t.c. Stereo Chorus/Flanger is a unit that impressed me very much. It is well made and versatile. Its features include: flanger, pitch modulator (combination of chorus and flanger) and chorus. The unit has a speed-control (rate of pulsation of the effect), intensity (similar to feedback on a delay, it seems to control wetness or dryness of the sound) and width (this detunes the delayed signal). It has an input gain control, as well as an on/off light. The on/off light blinks, showing the speed—control setting. This allows the player to visually set up a tempo. The t.c. chorus has a choice of mono or stereo. In the stereo mode, the effect plus the clean signal appear on both sides (both amps). The effect is then phase-reversed on both sides to obtain the desired sound.

The price for the t.c. Stereo Chorus/Flanger is $395, which may seem a little high at first glance. However, when you consider all the features it has (chorus, flanger, pitch modulator) plus the workmanship, it becomes a different story. The construction of this device impressed me. It is solidly-made, with a great deal of care. As a result it is unusually quiet, which is a big plus for studio work. The input gain control allows you to avoid overloading, which causes distortion. I enjoyed experimenting with the speed, intensity and width controls. I found it possible to go from subtle chorusing, to strange out of tune (width control towards the right) "new wave" single note or picking sounds.

I rate this Chorus/Flanger five out of five. If you like the sounds it lets you make, and you have the bucks, it can be worth owning. ■

Performance Notes

It's nice to see a band that's not afraid to use finger-picking. Although the intro to *Crazy on You* is not too difficult, it is not a regular pattern as found in *Dust in the Wind*, which we've seen earlier. At first it seems as though one could approach it as another exercise in alternating bass, but there are too many syncopations to make this practical. The piece is mainly made up of the first bar and variations of the second. Get these down and feel the way they flow. This will allow you to concentrate on the odd-ball measures.

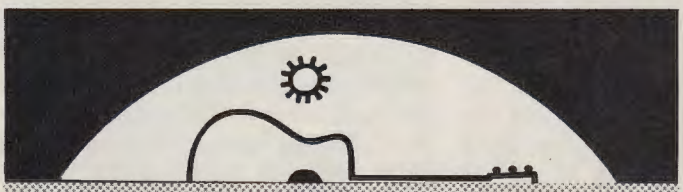
The section starting with measure 19 is played freely; just be ready to come in with that pace-setting strum.

As usual, all the notes with stems down are played with the thumb. All the melody notes (stemmed up) are played with the fingers (i,m,a). This may require shifting your right hand position as some of these notes occur on the 4th string.

Mark Gordon

Lead guitarist Howard Leese makes a great contribution to the sound of Heart. His style is built on a good sense of melodic development. Look at the twin solo in *Crazy on You* and you'll see a two bar melodic line played in a climbing sequential pattern, gaining force as it penetrates the uppermost register of the guitar. The drive and feel are created solely by his melodic development. Other guitarists might use a dirty sound to help create a driving solo, but Howard Leese opts for a very clean one. The contrast of good driving melody with a clean sounding guitar is characteristic of Leese's style.

His playing is also graced with embellishments like hammer-ons, pull-offs and slides used in such a way as to give his licks an almost Baroque-like quality of decorative elegance. Now before you ask yourself "What the heck is this guy talking about?" look at guitar licks B and C and listen to them on the record. Notice the embellishments that are used, and listen for a very melodic, almost delicate sound. This



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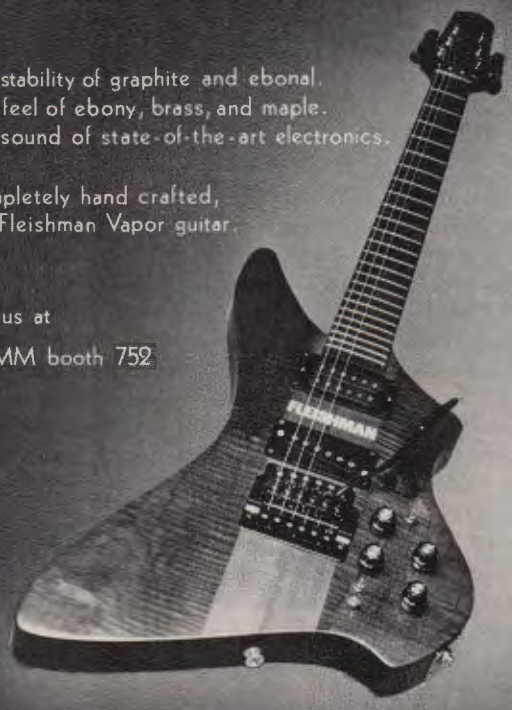


FLEISHMAN INSTRUMENTS
P.O. Box 10485 / Denver, CO / 80210 / (303) 573-7296

is the quality of playing I'm referring to. The mark of this creative musician is the ability to synthesize or bring together elements of various styles of music ever reaching back to the 17th century to add a special touch to his playing.

Of course, the man can also lay down a good biting riff, as in guitar lick [A], which is the musical hook of the song.

It is the combination of his melodic content, along with various musical elements and a good clean sound that makes Howard Leese a unique guitarist.

Ray Donato

Pride and Joy

Most rhythm parts are played like ⊓⊓⊓⊓⊓⊓⊓⊓. To get the proper feel, the up beats should be played with up strokes. A lot of the fills are played in the first position, in the style of the old Mississippi Delta acoustic players. When fills like these are played cleanly at high volume on an electric guitar, the open strings will give you a big sound.

IMPORTANT: Stevie Ray uses heavy gauge strings and tunes his guitar to E^b. So if you want to play along with the record tune the guitar ½ step down as follows: E^b, A^b, D^b, G^b, B^b and E^b. This lower tuning combined with heavier strings makes for a very fat sound.

Chip Larison

Looks That Kill

Mick Mars employs an unusual D minor tuning on this one. The entire guitar is brought down in pitch by a whole step so low E to high E would be tuned as follows: D, G, C, F, A and D. This enables him to play common open chord structures in another key. Tuning down is standard practice in rock music, from the Rolling Stones to Van Halen, it's been a time honored practice.

Looks is based on a catchy guitar riff which immediately defines the rhythmic groove. A heavy downpick technique should be used to accent the upper chord voicings as well as to keep the steady bass line moving. Muting the 5th string slightly will produce the chunky ostinato G during the riff.

NOTE #1: Here the E^b5 chord is sustained for two bars while a steady quarter note pulse is maintained by whanging the vibrato bar in time. The prechorus uses an ascending melody note alternating with an ostinato G to set up a series of chromatic voicings over the basic G tonality.

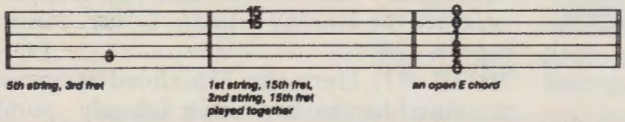
Mars' solo is a well constructed excursion through the classic heavy metal strides. Bends, wailing harmonics and bluesy riffing abound. The tone is of course, massively overdriven with heavy distortion and EQ (either a graphic or wah wah) causing notes to scream out and suddenly leap into octave displacement (artificial harmonics) or to growl sinisterly in the lower registers. The basic pentatonic blues scale is firmly adhered to for melodic content throughout, yet the solo begins with an interesting ascending lick derived from the G natural minor (aeolian mode). Quite a tasty touch.

Wolf Marshall

TABLATURE EXPLANATION

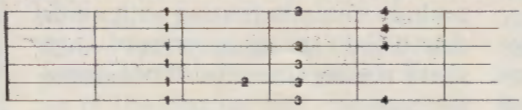
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

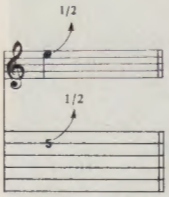


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

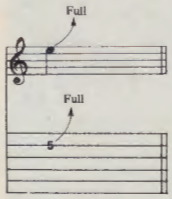
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



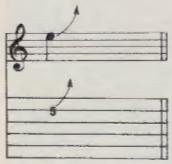
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



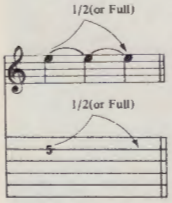
BEND: Strike the note and bend up ½ step (1 fret).



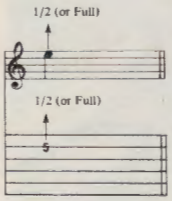
BEND: Strike the note and bend up a whole step (2 frets).



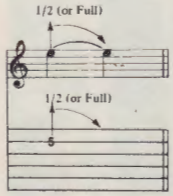
BEND: Strike the note and bend up an indefinite amount.



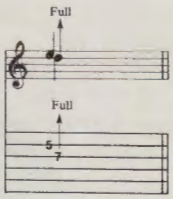
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



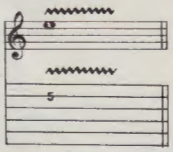
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



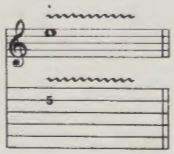
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



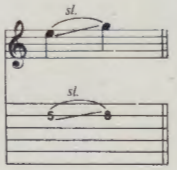
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



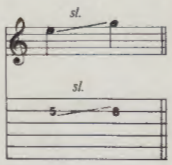
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



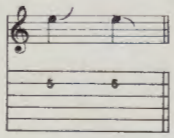
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



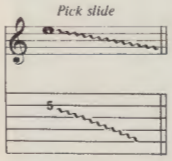
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



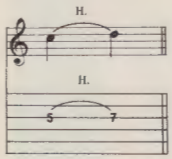
SLIDE: Same as above slide, but the 2nd note is struck.



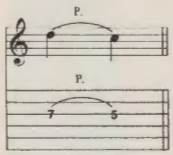
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



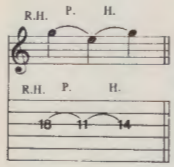
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



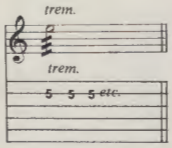
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



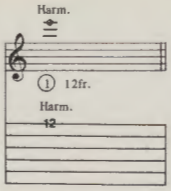
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



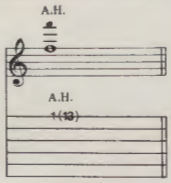
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



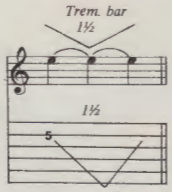
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



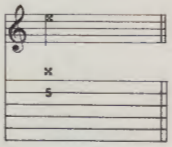
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



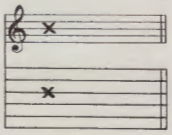
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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The Lists

Killer Bass Parts

My Generation—The Who
Cold Sweat—James Brown
Heartbreaker—Led Zeppelin
Teen Town—Weather Report
School Days—Stanley Clarke
Spirits in the Material World—the Police
Round About—Yes
Everybody's Got Something To Hide Except Me and My Monkey—The Beatles
7718(3A17)—Talas
New World Man—Rush

The Worst of

Santana—**Live With Buddy Miles**
The Rolling Stones—**Their Santanic Majesties Request**
Jeff Beck—**Live With The Jan Hammer Group**
Wings—**Wild Life**
The Grateful Dead—**Steal Your Face**
Fleetwood Mac—**Tusk**
The Allman Brothers—**Win, Lose Or Draw**
Led Zeppelin—**Coda**
Aerosmith—**Draw The Line**
Eric Clapton—**There's One In Every Crowd**
Queen—**Hot Space**

Movie Scores

Joe Jackson—**Mike's Murder**
Jimmy Page—**Death Wish II**
Ry Cooder—**The Long Riders**
Queen—**Flash Gordon**
Paul Simon—**One Trick Pony**
Paul McCartney—**The Family Way**
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